ACCENTUS REDIVIVI:

OR,

A DEFENCE

OF AN

ACCENTED PRONUNCIATION

OF

GREEK PROSE.

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A DEFENCE

OF AN

ACCENTED PRONUNCIATION

OF

GREEK PROSE;

SHEWING IT TO BE

Conformable to All ANTIQUITY;

TOGETHER WITH AN

ANSWER to the OBJECTIONS of *Mekerchus*, *Iſaac Voſſius*, *Henninius*, and other Modern Oppoſers of GREEK ACCENTS.

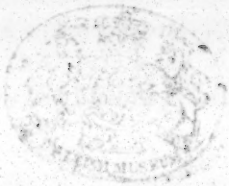
By WILLIAM PRIMATT, M.A.

Βαρβαρισμὸς, παρά τον διάλεκτον. Heſych.

Accentus eſt vitio carens artificioſa pronunciatio.
Mag. Aurelii Caſſiodor. de Arte Gramm. Fragment.

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M.DCC.LXIV.



PREFACE.

THE Plan of the enſuing work was ſketched many years ſince, and partly executed; with a deſign ſometime or other to offer it to the public: but as the nature of the ſubject was ſuch, that it derived its principal ſupport from authorities; which lay ſcattered up and down in a great number of antient Authors, many of them very difficult of acceſs; hence I thought, that, by not being too haſty in the publication, I might in a courſe of reading be able to collect more teſtimonies to corroborate my argument; and find an opportunity, by myſelf or friends, of conſulting ſome of thoſe ſcarce books, which I could not always command, and for that reaſon had been forced to quote at ſecond hand; which, as I afterwards found, had led me into ſeveral miſtakes. In both theſe particulars I met with the deſired ſucceſs; ſo that, as I have no reaſon for my own

part, to repent of a delay, which has added conſiderably to my authorities, and made them more to be depended upon; this muſt alſo ſerve as the apology to my friends, who have often reminded me of my promiſe, and charged me with dilatorineſs upon the occaſion.

Gally

IN the year 1754 came out *A Diſſertation againſt Greek Accents:* though upon the peruſal of it I ſaw no ſufficient cauſe to make me alter my ſentiments, or to depart in the leaſt from my own plan; yet it obliged me to enlarge it greatly: for had I not perſonally known the Author, and been well aſſured of his learning, from experience, yet it was eaſy to ſee, the performance was the work of a ſcholar; and that his objections to the antiquity of *Greek* accents, and to the application of them by the Moderns were firſt to be removed, before I could hope with any tolerable proſpect of ſucceſs, to eſtabliſh my own doctrine: whether I have ſucceeded in this or not, muſt be left to the judgment of the Reader. However, I have the

the pleaſure to find we agree in one very material point, which is, the nature and power of the acute accent.

SOME years after, that is, in 1762, another ingenious piece upon the ſubject of Accents made its appearance; called, *An Eſſay on Accent and Quantity*; but as my own work was then nearly finiſhed, and I had neither time nor inclination for a ſecond reviſal of it; I choſe firſt to ſend that to the preſs, before I gave myſelf the pleaſure of looking into this Author, or even of enquiring how he had handled his ſubject; preſuming, that as I had long employed my thoughts this way, and had carefully revolved every objection, which I could either ſuggeſt to myſelf, or which was to be met with in thoſe writers, who had taken the contrary ſide of the queſtion; there would hardly any thing be advanced ſo intirely new, but what would fall under ſome or other of the difficulties, I had attempted to ſolve. Nor was I diſappointed in my expectations: for, as the leading principle in the *Eſſay* is a ſuppoſition that

the nature and power of the acute accent was only to elevate the voice, without giving any prolongation of time to the accented ſyllable; and of the grave accent to depreſs it, without occaſioning any contraction or quicker tranſition of the ſyllables ſo depreſſed; and as the foundation of this hypotheſis is chiefly grounded on what is obſervable in muſic, where the high notes ſometimes paſs off nimbly, and the low ones are dwelt upon; now as this ſame doctrine had been advanced by [a] *Adolphus Mekerchus* near 200 years ago; who dogmatically aſſerts, but without bringing any proof, that the antient tones were never intended to meaſure the length, but only the height of the ſyllables; and afterwards by Monſr. *Lancellot* author of the *Nouvelle Methode*, &c. the latter of whom endeavours to ſtrengthen his reaſoning by a compariſon drawn betwixt muſic and common diſcourſe; ſo the reader will

[a] Quod ad tonos pertinet — quum repertos eſſe conſtat, non ut longitudinem, ſed ut altitudinem — metiantur. Syllog. Scriptor. Vol. 1. p. 174.

will find, I hope, a ſatisfactory ſolution of this objection, pag. 64, &c. of the enſuing work.

I might indeed have enlarged upon this ſubject; but I thought I had ſaid enough of an opinion, which appeared to me to have been given up, and no longer to have had any patrons to eſpouſe it: eſpecially too, as the writers I am principally concerned with, *Iſaac Voſſius*, *Henninius*, and the author of the *Diſſertation*, have taken it for granted, that the acute accent had a lengthening property, and gave time to the ſyllable over which it was placed; and have argued from this, as a firſt principle againſt the modern uſe of accents; that the *Greek* language ought not to be pronounced according to them, becauſe they interfered with quantity: acknowledging the force and ſtreſs, which the acute accent added to the ſyllable affected by it; and withal falſely, as I apprehend, ſuppoſing, that the reading of *Greek* proſe, always was, and muſt be agreeable to the natural meaſure of the ſyllables; they had nothing

nothing left, but to maintain, that the introduction of accents, and the manner of diſpoſing them, ſometimes even over ſhort ſyllables, was a novel invention, unknown to the beſt antiquity; which never divided the time and the tone; but always took care to have the voice raiſed only upon long ſyllables. Whether they have proved this, I ſhall not inquire now; but from the notion they had of the effect of the acute tone, and their tenaciouſneſs of a metrical reading in proſe, as well as in verſe, they could do no otherwiſe than they did; for they ſaw the inconſiſtency of reading by accent and quantity at the ſame time.

BUT as this opinion is now revived; and has found an able and ingenious advocate to ſupport it; I think it proper, without ſcrutinizing his reaſons for depriving the acute accent of it's lengthening power; briefly to recapitulate, and to add ſomething farther here, to what I have but ſlightly mentioned in the body of my work, in ſupport of the generally received doctrine; that not only elevation of voice, but

but alſo ſuch an addition of time, as ſeemingly, in the judgment of the ear, alters the quantity, (I expreſs myſelf thus, becauſe the metre in verſe remains exactly the ſame) is a neceſſary adjunct of the acute accent. And becauſe the principal argument for a mere elevation of voice in the acute tone, is drawn from the analogy between muſic and grammar, I ſhall begin with this.

HOWEVER muſic and grammar may have ſeveral names in common, as προσῳδία, τόνος, τάσις, ἐπίτασις, &c. yet they by no means bear the ſame ſignification in one and the other; and therefore to argue from what may be done in muſic to what is the caſe in grammar, is a very fallacious way of reaſoning. Προσῳδία in muſic ſignifies a hymn or ſong, an ode accompanied with an inſtrument, but never a muſical note; but in grammar, a tone or accent, or that which modulates the voice in diſcourſe. Τόνος again, in the muſical ſenſe, is a magnitude of ſpace, an interval terminated by two ſounds differing in reſpect of acuteneſs

acuteneſs and gravity, and withal, as *Euclid* deſcribes it, ἀπλατής, without latitude. But grammarians uſe it in the ſame ſenſe as προσῳδία, for a tone of voice, and the mark or ſign of that tone, whether acute, grave, or circumflex: and ſo far is it from being ἀπλατής, that one of the properties of the acute accent is to dilate and prolong the voice, as I ſhall fully ſhew before I have done; and particularly under the next word τάσις; for τόνος and τάσις, ſays [b] *H. Stephens*, are the ſame.

Τάσις with the Muſician imports no more than tenſion, the act of ſtretching, or the ſtate of being bent or ſtretched; but with the Grammarian it ſtands for a tone of voice, and the mark or character of that tone; and ſuch is the force of the acute τάσις in common diſcourſe, that it "overpowers the natural meaſure of a word, and makes us hold the breath longer upon it, than ought to be;" which is the caſe, when the τάσις or accent happens to be placed over a ſhort ſyllable: this property is ſufficiently

[b] Vid. in voce τόνος.

ficiently ascertained by [c]*Hermogenes*, in his definition of τάσις, Τάσις δέ ἐστι λόγου, ὅταν ὑπεραίρῃ τῷ μέτρῳ τοῦ λόγου τὸ πνεῦμα μακρότερον γινόμενον, &c.

WITH τάσις I shall consider its compound ἐπίτασις, the opposite whereof is ἄνεσις. Now though ἐπίτασις and ἄνεσις, in the musical notion of these words be, as [d] *Aristoxenus* has defined them, ἡ μὲν οὖν ἐπίτασίς ἐστι κίνησις τῆς φωνῆς συνεχὴς ἐκ βαρυτέρου τόπου εἰς ὀξύτερον· ἡ δὲ ἄνεσις, ἐκ ὀξυτέρου τόπου εἰς βαρύτερον, "a continued movement of the voice, "either from a lower place to a higher, or "from a higher to a lower;" the different effects of which, as he goes on, are acuteness and gravity, ὀξύτης δὲ τὸ γενόμενον διὰ τῆς ἐπιτάσεως· βαρύτης δὲ τὸ γενόμενον διὰ τῆς ἀνέσεως· and hence, when I read in [e] *Plato* ἐν τῇ ἐπιτάσει καὶ ἀνέσει τῶν χορδῶν, in intensione et remissione chordarum; I think of nothing but a greater or less degree of tension, according to which the Chord gives an acuter, or deeper sound; without any idea

[c] De Invent. Lib. 4. p. 194. Ed. Sturmii, 1570.
[d] Harmonic. Elem. lib. 1. p. 10.
[e] De Repub. Lib. 1. p. 68. Edit. Cantab.

idea of latitude, or other mode of ſound annexed to it. But the ἀνιέμενος καὶ ἐπιτεινόμενος ὁ λόγος in [f] *Ariſtotle*, and where we read in [g] *Ariſtoxenus*, φυσικὸν γὰρ τὸ ἐπιτείνειν καὶ ἀνιέναι ἐν τῷ διαλέγεσθαι, "it is natural to intend and "remit in diſcourſing;" here intenſion and remiſſion carries ſomething more in the notion of them, than the mere abſtract ideas of acuteneſs and gravity. For when we intend or heighten the voice in ordinary diſcourſe, we give extent or time to the heightened ſyllable; and when we ſink or depreſs it, we at the ſame time ſhorten and contract the ſyllables, which are pronounced with a grave.

THIS I am aſſured of, both becauſe [h] *Ariſtotle*, in ſpeaking of a ſophiſm, which may be made παρὰ τὴν προσῳδίαν, "by accent," and inſtancing in δίδομεν, which is the Æolic infinitive for διδόμεναι, and might alſo be read διδόμεν, with an acute on the penultimate; would never have ſaid, that you could not make a fallacy of this in proſe, or of any

[f] De Sophiſt. Elench. lib. 1. c. 7.
[g] Harm. Elem. Lib. 1. p. 18.
[h] De Sophiſt. Elench. Lib. 1. c. 4.

any other word in the like circumſtances, unleſs it were written down; but in a poem, the fallacy might take place, even viva voce: the only aſſignable reaſon for which is, that in reading verſe, the quantity prevails; but in proſe, the accent overpowers the quantity: And I am alſo further aſſured of this, from the different ſenſes grammarians have affixed to theſe words, to what they were uſed in by muſicians; and from the ſignification of other terms, made uſe of to explain them, and allowed to be equivalent to them.

THE verb ἐπιτεῖναι, from which ἐπίτασις is derived, *Heſychius* explains by μεγαλῦναι, μακρῦναι· but that which magnifies and makes long, certainly gives time: and ſo ἐπιτέινεται he interprets by ἐπὶ τῷ ὄντι πλεονάζει, ἢ ἄυξει, ἢ εἰς ἐπίδοσιν ἄγεται· ſtill addition or increaſe; a property that uſually attends growing in height: which is the reaſon, that the ſhooting up of a plant is ſometimes expreſſed by μηκύνεται; ſo *Mark* iv. 27. καὶ ὁ σπόρος βλαστάνῃ, καὶ μηκύνηται· et ſemen germinet et aſſurgat; and yet μηκύνω, literally

rally ſignifies prolongo, produco, and μηκυνομένη συλλαβή is ſyllaba producta. Again, the great Etymologiſt deſcribes ἐπίτασις and ἄνεσις by ὅιον τὸ μᾶλλον καὶ ἧττον· "as it were "more and leſs," which can only allude to quantity; for as to elevation and depreſſion of voice in common ſpeech, they are always equal: Wherefore [i] *Priſcian* ſpeaking of the word *natura*, ſays, tu quantum ſuſpenditur per arſim, tantum ra deprimitur per theſim. But let Etymologus ſpeak for himſelf under the words ἄασας and ἀβληχρόν· Ἄασας] ἐπιτάσει τοῦ ᾱ — ἀπὸ τοῦ ἄω — ὁ μέλλων ἄσω; ὁ ἀόριστος, ἄσα· καὶ ἐπιτάσει τοῦ ᾱ ἄασα i. e. the aoriſt ἄσα, by a pleonaſm, or the addition of ᾱ makes ἄασα. Ἀβληχρόν] Βληχρόν — καὶ κατὰ ἐπίτασιν τοῦ ᾱ, ἀβληχρόν. Here ᾱ in both inſtances is what the grammarians call ἐπιτατικόν, qua voce, ſays *H. Stephens*, grammatici ſæpe utuntur, ut cum dicunt, ᾱ eſſe ἐπιτατικόν, i. e. vim habere intendendi, augendique. Equivalent to ἐπίτασις and ἄνεσις, are ἄρσις and θέσις, which, however in the muſical and metrical ſenſe, they may denote only riſing and falling,

[i] Edit. Putſch. p. 1289.

falling, the lifting up and putting down of the hand or foot, in the beating of time in muſic, or the ſcanning of a verſe; yet in a grammatical ſenſe do ſignify a great deal more, as you will ſee by the definition of [k] *Marius Victorinus*; Arſis eſt elatio temporis, ſoni, vocis. Theſis depoſitio, et quædam contractio ſyllabarum. Here then we might reſt the whole merits of the queſtion; for, if the elevation of the voice in diſcourſe; call it, ἄρσις, ἐπίτασις, προσῳδία ὀξεῖα, ſummus tonus, or what you pleaſe; be alſo accompanied with an increaſe of time and ſound; and if, on the other hand, in proportion as you depreſs the voice, you contract the ſyllables; then there can be no longer any doubt about the nature and power of the acute and grave accent.

BUT I have yet other proofs behind; ſuch, I think, is the definition of a tone given by *Dionyſius Thrax*, [l] τόνος πρὸς ὃν ἄδομεν καὶ τὴν φωνὴν εὐρυτέραν ποιεῖμεν· Tonus eſt ad

[k] P. 2488. Id.

[l] Vid. Wetſten. Append. ad Diſſert.

ad quem canimus, et vocem latiorem facimus: Tone here without diſpute means the acute tone; and whatever the ſignification of εὐρυτέρα be, it muſt imply ſome inſeparable adjunct of it, that is always the ſame; for it is a part of the definition: and therefore to interpret it by [m] latitudinem vocis, as *Mekerchus* calls it, quæ vel a copioſo vel a raro ſpiritu proficiſcitur, i. e. *ſpirit* or *emphaſis*, which acts unequally, and beſides, does not come under the claſs of tones, is certainly to miſtake it. Εὐρυτέρα, like εὐρύνειν, which *Heſychius* explains by αὔξειν, in its general ſignification imports extenſion all ways; for when I read εὐρύοπα Ζεύς, whether late cernens, or late ſonans, I do not know what dimenſion I can exclude; but here it ſeems to denote a certain exertion of voice, whereby in raiſing it, we dilate it, and prolong the ſound; in which ſenſe of extent in length and breadth, *Dionyſius* in his Περιήγησις uſes the word, when ſpeaking of the earth, v. 6. he deſcribes it by εὐρυτέρη βεβαυῖα, which is rendered

[m] Vid. Syllog. ſcript. Vol. 1. p. 181.

dered both by utrinque latior, and magis extenſa.

BUT ſtill it may be ſaid, that breadth or length is not height; which latter, though an undoubted property of the acute accent, is not ſo much as named. Very true; but what is more common, than, when a thing has ſeveral properties belonging to it, to deſcribe it ſometimes by one property, and ſometimes by another? Μῆκος is properly extenſion in length; but I have ſhewn above, when it is applied to a ſubject, which is capable of height alſo, as is the caſe of a growing plant; then, by a tranſpoſition of ideas, the ſhooting up, as well as its increaſe in bulk, ſhall, not inelegantly, be expreſſed by only one of theſe properties. Again, τάσις and ἐπίτασις, in their proper ſenſe may ſignify tenſion, and elevation only; and ἐυρυτέρα, breadth or length; but when the ſame thing, which is intended or heightened, is alſo to be prolonged, which is the caſe of the voice on the elevated ſyllable; then by the ſame figure, the complex idea of height and duration ſhall be

included under a term, which in ſtrictneſs and propriety ſignifies but one of them; and accordingly *Dionyſius Thrax* has uſed εὐρυτέραν in this compound ſenſe.

ANOTHER probable reaſon, which induces me to think that the Greek acute accent had a lengthening power belonging to it, is, from what we obſerve of the manner of the acute's operating in moſt of the modern languages; and from the force it had in the Latin tongue, which was derived from a dialect of the Greek. In our own language nothing is more common, than to have polyſyllable words run in dactylic rythms, though their penultimates be long; as *niggardly*, *quárrelſome*, *cóntrary*; and ſometimes like anapæſts, as *diſcontént*, *diſallów*, *recolléct*. In the French, the anapæſtical rythm generally prevails, ſo *perſuadér*, *renfermé*, *magiſtér*. The Italians ſay *prénderne*, *créderne*; and the Germans *réiſender*, *ſtérbender*; ſo that in every one of theſe examples, the middle ſyllable, which is long either by nature or poſition, never bears the accent.

Then

Then as to the Latin tongue; here the accent and the quantity generally coincide; however, we may eaſily learn, what notion the Romans had of the acute tone, and from whence they borrowed it. When [n] *Quinctilian* is drawing a compariſon between the accent of one language and the other, and ſhewing wherein it differed; as that the Greeks had three places for the ſeat of it, the Latins only two; that the former regulated it by the laſt ſyllable of the word, the latter by the penultimate; and that the one had much more difficulty in the diſpoſing of it, by reaſon of the dialects, than the other, with whom the method was more ſimple and ſhort; is it poſſible then, he ſhould be ſilent, in what would have been the moſt material difference of all, viz. in the different nature and powers of the two accents, had ſuch a difference really exiſted? Now what the power of the Latin accent was, we aſſuredly know; it produced or made long the ſyllable, which bore the acute: hence *volucres* media acuta legam, is the ſame with *Quinct-*

[n] Inſtitut. Orat. Lib. 1. c. 5.

Quinctilian, as to read the middle ſyllable long; *Gellius* too, as will be ſhewn hereafter, ſometimes uſed an acute and a long ſyllable, as ſynonymous terms: nay more, when they borrowed words from the Greek language, and kept them intire, even their poets would ſometimes depart from their cuſtomary way of pronunciation, and together with the word adapt likewiſe its accent. Hence φίλιππος and φάιδρωμος, are both uſed by *Plautus* with their penultimates ſhort:

Verum ad hanc rem agundam [o] Philippum eſt —
— Cumque hac pompa, [p] Phædrome.

Plautus died Olymp. 145. 198 years before *Chriſt*, and conſequently, was contemporary with the poet *Aratus*, and with *Ariſtophanes* of *Byzantium*.

Ovid too, notwithſtanding the penultimate of Ὠρίωνος is long by nature, and the Greek poet [q] *Aratus* concludes an Heroic verſe with it,

—— ᾗ ζώνη περιτέλλεται Ὠρίωνος.

yet

[o] Pænulus Act. III. ſcen. 2.

[p] Curculio Act. I. ſcen. 1.

[q] Φαινομενα. p. 30. Edit. Oxon.

yet becauſe the word is accented upon the antepenultimate, and ſo ſounded to the ear, as if it were ſhort, hence he ventures to ſay,

[r] Strictumque Orionis enſem.

As for the Latin Poets of the latter ages of the Roman Empire, *Auſonius*, *Prudentius*, &c. whenever they made uſe of Greek words, they followed a quantity directed by the accent; ſo the firſt of them,

Fulgur tetragono aſpectu vitale coruſcat.

becauſe the *Greeks* ſay τετράγωνος, antepenacuted. But if the reader has a mind to ſee more inſtances of this ſort, let him conſult *Taubmann*'s *Plautus* in *Curculio*, Act I. ſc. 1. v. 2. under *Phædrome*; where he will find large annotations e Lect. Auſon. Joſ. Scaligeri. — And this may ſuffice for the nature and power of the Greek acute accent.

In the arrangement of my authorities, I have endeavoured to obſerve a chronological order, which I have kept almoſt intire for near 500 years, regularly proceeding from

[r] Metam. Lib. 8. 207.

from maſter to ſcholar; and after that, not being able to continue the ſeries, I have changed it into centuries: and becauſe the ſubject was naturally a dry one, whenever any thing remarkable occurred in the lives of the grammarians I had occaſion to ſpeak of, I have given it a place in this work; which, with ſeveral other digreſſions, I hope, will be as eaſily pardoned by the reader, as they are well intended by the author.

ACCENTUS

ACCENTUS REDIVIVI:

Or, A DEFENCE of an ACCENTED PRONUNCIATION OF GREEK PROSE.

CHAP. I.

That Accents had not their riſe from Muſic; nor did Grammarians uſe the word, Προσῳδίαι, *in the ſame ſenſe, as Muſicians.*

IT is generally ſaid, that accents in the Greek language had their riſe from muſic; and that the uſe of them before the time of [a] *Ariſtophanes* of *Byzantium* was intirely muſical. This has been roundly aſſerted by the [b] oppoſers of accents, but never yet ſufficiently proved. Not but accents

[a] He flouriſhed about the 145th Olympiad.

[b] Vid. *Iſ. Voſſ.* de poemat. cantu, p. 18. and a Diſſertation againſt *Greek* accents, p. 2.—134.

cents bore a near relation to muſic, and ſhared ſome things in common with it. The very name ſhews an affinity; for, as the Latin word, ACCENTUS, comes from *accinendo, ſinging to*; ſo the Greek word, Προσῳδία, which correſponds to it, is explained by *Suidas*, ὁ ὕμνος; and by *Heſychius*, μετ' ὀργάνου ᾠδή, "an ode or ſong with an inſtrument;" and Προσῳδίαι, according to *Etymolog. Mag.* is derived, παρὰ τὸ προσιόντας ναοῖς ἢ βωμοῖς πρὸς αὐλὸν ᾄδειν, "from going up to the temples or altars, and ſinging to the pipe."

MUSIC in antient *Greece* made a part of the education of their youth; hence [c]*Ariſtotle* reckons it among the four things, which the Greeks uſually taught their children; and *Plato* informs us in his [d]*Crito*, that fathers were obliged by the laws to have their ſons inſtructed in this ſcience. Now in order to facilitate this work, and for the readier attainment of this neceſſary qua-

[c] Ἔστι δὲ τέτταρα σχεδὸν ἃ παιδεύειν ἐιώθασι, γράμματα, καὶ γυμναστικὴν, καὶ μυσικὴν· καὶ τέταρτον ἔνιοι γραφικήν. De Repub. lib. 8. c. 3.

[d] Crito, p. 37. Edit. Francofurt.

qualification; the maſters of the muſic-art are ſuppoſed to have invented certain ſigns or marks, called proſodies or accents, under the names of acute, grave, and circumflex; which were ſet over certain ſyllables of the words to be ſung, to direct the learner where to raiſe the voice, and where to depreſs it; as alſo to determine the quality and quantity of the ſound. Which whole invention of muſical accents, both the names and their uſes, grammarians are ſaid afterwards to have adapted to their own purpoſes; and from thence to have taken the hint, to denote by them the time and quantity of ſyllables. Unde demum occaſionem arripuere grammatici, ut accentus muſicos ſuis uſibus accommodarent, ad declaranda tempora & ſyllabarum quantitatem: ſo ſays *Iſaac Voſſius*, *De Poemat. Cantu.* p. 18. And even then, if we may believe the ſame author, "For many hundred years after grammarians had adopted accents into their ſyſtem, they applied them to no other uſe, than to inſtruct youth in the metrical art;" Evidenter patet toto intermedio tempore, quod ab *A-*

riſtophane grammatico effluxit, uſque ad id tempus, quo accentus adſcribi cœperunt, per ſpatium nempe octo vel novem ſeculorum, haud aliis uſibus adhibitas fuiſſe a grammaticis accentuum notas, quam ad erudiendam in arte metrica juventutem. *Id.* p.19. How totally void of truth, and contrary to fact this aſſertion is, will hereafter fully be made appear, when I come to ſhew, that the proſodies or accents we are now ſpeaking of, had nothing to do, unleſs accidentally, with the metrical art; and that there were other marks and ſigns appropriated for that purpoſe.

MEAN time, as I differ from the general received opinion about the original of grammatical accents; it may be expected I ſhould give my reaſons for diſſenting from it.

AND my firſt reaſon is; That the definitions of Προσῳδία given by *Iſaac Voſſius* and others, on which alone, as far as I can ſee, they reſt their argument for the uſe of accents being originally muſical, do not carry

carry with them the concluſion they intended they ſhould, and which they ought to do, to prove the point in diſpute. *Iſ. Voſſius*'s definition is as follows; Προσῳδία ἐστι τόνος φωνῆς πρὸς ὃν ᾄδομεν. — Proſodia eſt tenor vocis ad quem canimus, pag. 17. His inference we ſee in the next words; Hinc facile colligitur non grammaticorum, ſed vero muſicorum olim fuiſſe officium notas ſeu diagrammata proſodica, unde cantus cognoſceretur, appingere poëmatis. Now here are two miſtakes in this concluſion; the firſt is, he ſuppoſes τόνος to be the note, or proſodiac diagram, that is ſung to; ſomething ſet over the words or ſyllables of the poem, to know the tune or ſong by. Whereas τόνος, tenor, in this ſenſe is purely grammatical. Grammarians indeed by τόνος ſometimes mean the individual accent of acute, grave, or circumflex, by which we ſing to the ſyllable. So [e] *Quinctilian*; Adhuc difficilior obſervatio eſt per *tenores*, (quos quidem ab antiquis dictos *tonores* comperi, ut videlicet declinato

a

[e] Inſt. Orator, Lib. 1. Cap. 5.

a Græcis verbo, qui τόνες dicunt) vel accentus, quas Græci προσῳδίας vocant. [f] *A. Gellius* too, quoting the following paſſage out of the grammatical commentaries of *P. Nigidius*; Voculatio quî poterit ſervari, ſi non ſciemus in nominibus, ut *Valeri*, utrum interrogandi, an vocandi ſint? nam interrogandi ſecunda ſyllaba eſt ſuperiore tono quam prima: deinde noviſſima dejicitur. At in caſu vocandi ſummo tono eſt prima; deinde gradatim [g] deſcendunt; *Gellius*, I ſay, gives this explanation of the terms; Summum autem tonum προσῳδίαν acutam dicit, & quem *accentum* nos dicimus, *voculationem* appellat, *&c.* But then the idea we have of τόνος in muſic is very different from this. There it never ſignifies a ſingle mark, nor the power of a ſingle mark; but a magnitude of ſpace; or an interval terminated by two ſounds, not having

[f] Lib. XIII. c. 25.

[g] But this rule was reverſed before *Gellius*'s time, who therefore ſays; Sic quidem *P. Nigidius* dici præcipit. Sed ſi quis nunc Valerium appellans, in caſu vocandi, ſecundum id præceptum Nigidii acuerit primam; non aberit quin rideatur. *Ibid.*

having the ſame tenſion; but differing in reſpect of acuteneſs, and gravity.

H. Stephens in his *Theſaurus Græc. Ling.* under the word τόνος, after having deſcanted upon the grammatical ſignification of it, goes on to remark farther, that "Muſicians too have their tones," habent & muſici ſuos tonos; and then furniſhes us with the following deſcription of a tone out of *Martianus Capella.* lib. 9. *in capite de Tonis.* Eſt autem ejuſmodi tonus ſpatii magnitudo; qui ideo tonus dictus eſt, quia per hoc ſpatium ante omnes prima vox quæ fuerit, extenditur, hoc eſt, de nota qualibet in notam, ut a media in parameſen. And this agrees with the definitions of the antients. For ſo *Euclid* in his *Introductio Harmonica*, p. 2. defines a tone; τόνος δέ ἐστι τόπος τις τῆς φωνῆς, διαστηματικὸς συστήματος. "A tone is a certain place of the voice, capable of a ſyſtem:" and a ſyſtem, he had ſaid before, is what conſiſts of more intervals than one; as an interval is defined by him to be, "That which is comprehended within two ſounds, differing under the relation of a-

cute and grave." Διάστημα δὲ τὸ περιεχόμενον ὑπὸ δύο φθόγγων ἀνομοίων ὀξύτητι καὶ βαρύτητι. p. 1. Wherefore *Ariſtoxenus* in his *Harmonic Elements*, p. 15. makes an interval the ſame with a tone, by giving the ſame definition of it; Διάστημα δέ ἐστι, τὸ ὑπὸ δύο φθόγγων ὡρισμένον μὴ τὴν αὐτὴν τάσιν ἐχόντων· "An interval is that which is terminated by two ſounds, not having the ſame tenſion." And a muſical tone is the ſame. Thus it is apparent enough, that tone in muſic never ſignifies a note, or proſodiac diagram; and therefore nothing can be gathered from it, in reſpect of the original of grammatical notes or ſigns.

BUT there is ſtill a worſe miſtake behind; which, for want of being perceived, has greatly embarraſſed *Iſaac Voſſius*, and all the modern writers upon this ſubject. For ſuppoſing (but not granting) that tones in muſic ſignified προσῳδίαι or accents; their argument then would ſtand thus; "Proſodia is the tone or accent to which we ſing; but ſinging and all that belongs to it, is the province of the muſician, and not of the grammarian; and conſequently, the firſt

firſt and primary object of proſodia was muſic, and not grammar; and the uſe of accents originally muſical." This, I think, is a fair ſtating of the caſe. And could our adverſaries prove, that the *ſinging* referred to in the definition only reſpected harmony; the diſpute would be at an end. That proſodia includes it, we do not deny; many of the definitions ſhew as much; as, Προσῳδία παρὰ τὸ πρὸς αὐτὰς (κιθάρας) ᾄδειν ἡμᾶς ταῖς φωναῖς. *Etymolog. Mag.* "From ſinging to the lyre with our voices." But ſtill this is only as the ſpecies of a genus; and the word ᾄδειν is of greater latitude, and takes in diſcourſe, as well as muſic properly ſo called. For as [h] *Tully* ſays, "There is a ſort of imperfect tune in ſpeaking;" Eſt in dicendo quidam cantus obſcurior — ipſa enim natura, quaſi modularetur hominum orationem; in omni verbo poſuit acutam vocem, *&c.* And this is what both muſicians and grammarians were apprized of.

Ariſtoxenus, who flouriſhed in the times of *Alexander* and his ſucceſſors, from [i] about the

[h] Ad *M. Brutum* Orator [i] Vid. *Suidam* in voc.

the CXI Olymp. and was a hearer of *Ariſtotle*, in his *Harmonic. Elementor.* lib. 1. p. 18. going to ſpeak of muſical ſinging, makes this very diſtinction; calling the one, τὸ ἡρμοσμένον μέλος, *modulated tune*; in oppoſition to the τῷ ἀναρμόστῳ, or *unmodulated*. Particularly he makes it a property of the former, "That the motion of the voice in it ſhould be diſtinguiſhed by intervals; ſo that by this means the muſical ſinging is diſcriminated from that in diſcourſe." Διαστηματικὴν ἐν αὐτῷ δεῖ τῆς φωνῆς κίνησιν εἶναι — ὥστε τῦτο λογῴδες κεχώρισται ταύτῃ τὸ μυσικὸν μέλος. Ibid.

Euclid teaches to the ſame effect in his *Introductio Harmonica*. "The motions of the voice, ſays he, are two: the one *continued*, which is alſo *diſcourſive*; the other, *diaſtematic*, or diſtinguiſhed by *intervals*, which we uſe in melody." Ἧς (φωνῆς) κινήσεις εἰσὶ δύο· ἡ μὲ συνεχής τε καὶ λογικὴ καλυμένη· ἡ δὲ διαστηματική τε καὶ μελῳδική. p. 2.

GRAMMARIANS too conſidered the word ᾄδειν in the ſame light. They did not want to

to rob muſic of any of its privileges; nor yet did they care to part with their own. Προσῳδία, *accentus*, *accenting*, or *ſinging to*; Ἐπίτασις, Ἄνεσις, *intenſion*, *remiſſion*; Ὀξύτης, Βαρύτης, *acuteneſs*, *gravity*, were terms they always enjoyed in common with the muſical art.

HENCE [k] *Diomedes* gives this deſcription of an accent; "Accentus eſt acutæ, vel gravis, vel inflexæ orationis elevatio, vociſve intenſio vel inclinatio; aut inflexio ſono regens verba. Nam ut nulla vox ſine vocali, item ſine accentu nulla eſt. Et eſt accentus, ut quidam recte putaverunt, velut anima vocis. Accentus dictus eſt ab accinendo, quod ſit quaſi quidam cujuſque ſyllabæ cantus: apud Græcos ideo Προσῳδία dicitur, quod πρὸς ᾠδὴν ταῖς συλλαβαῖς." Here, you ſee, is no limitation of *cantus*, *ſinging*, to muſic, or even to metre; but it is made, as it certainly is, eſſential to all language; and as language is prior to muſic, why ſhould not muſicians be rather thought to have imitated nature, and themſelves to have borrowed

[k] De Accentu, Lib. 2.

rowed accents from language, than language to have received them from muſic? *Heſychius* thought ſo, when he rendered ἀείδειν, μετ' ᾠδῆς λέγειν, as if ſinging was only another manner of ſpeaking. And in this latitude, and comprehenſive ſignification of the term, we muſt underſtand it in the definition of [l] *Alexander Aphrodiſienſis*, Προσῳδία ὁ τόνος πρὸς ὃν ᾄδομεν, or, if it muſt be limited at all, the limitation in the place from whence it is taken, would rather confine it to proſe: for the grammarian is commenting upon that paſſage of [m] *Ariſtotle de ſophiſticis Elenchis*, where he is ſhewing the ſeveral ways, by which a ſophiſtical argument may be formed παρὰ τὴν λέξιν, "[n] by a word;" among the reſt, one is παρὰ τὴν προσῳδίαν, "by the accent." Upon which the commentator remarks thus; Ὀνομάζεται δὲ περὶ τὴν προσῳδίαν, ὅτι ὁ τόνος πρὸς ὃν ᾄδομεν ἢ τὰς λόγους ποιέμεθα, ποιεῖ τὸν παραλογισμὸν, νῦν μὲ ὕτως, ἄλλοτε δ' ἄλλως ἢ ἀλλαχῆ τιθέμενος.

[l] Ad Sophiſt. Elench. Ariſtot. p. 12. Edit. Ald.

[m] Lib. 1. cap. 4.

[n] In oppoſition to other ſophiſtical arguments, which were to be formed, ἔξω τῆς λέξεως.

τιθέμενος. "It is ſaid to be by *the accent*, becauſe the tone to which we ſing, makes the fallacy, by being placed, one while in this manner, another while in that manner, or upon a different ſyllable of the word," as δημοσία, δημόσια which is his own inſtance; of which more by and by. Now it is impoſſible, that a definition brought to ſhew, how a ſophiſtical argument might ariſe from ſinging one and the ſame word, in a different tone of voice, or accenting it differently, ſhould ever be able to prove; that προσῳδίαι or accents at firſt were intirely muſical; unleſs you will ſuppoſe, that thoſe paralogiſms ran all in verſe, and were ſet to muſic. So that the author of the *Diſſertation*, &c. could not have pitched upon a more unfortunate definition, to prove the muſical extract of accents, than this out of *Alexander Aphrodiſienſis*, which in this place evidently relates to a proſe-pronunciation.

A SECOND reaſon which inclines me to think, that accents were not originally muſical, is, that, as far as I can find, the word

word προσῳδίαι is never uſed in muſic, in the ſenſe in which grammarians apply it: there it always denotes *hymns* or *ſongs*, including the action of ſinging to the muſical inſtrument; but whenever προσῳδίαι ſtands for accentus, toni, notæ vocum, moderamenta, or for any particular mark or ſign, it is then purely grammatical. Had it had any ſuch ſignification in muſic, we ſhould probably have met with it, if not in the *Lexicographers*, yet in the *Onomaſticon* of *Julius Pollux*, where he gives us all the names relating to muſic, and to muſical inſtruments, and to the ſeveral ſorts of them. There indeed we find the word Προσῳδίας, but in the true genuine ſenſe of it, which he tells us was the ſenſe of *Plato* & *Critias*, [o] Πλάτων — ὥσπερ καὶ Κριτίας τὰς πρὸς κιθάραν ᾠδὰς προσῳδίας ἀρέσκει καλεῖν; "*Plato* and *Critias* uſe to call odes ſung to the lyre, *proſodies* or *ſongs*."

NAY more, the word Προσῳδίαι never occurs in any of the ſeven [p] writers of antient

[o] Lib. IV. c. 9.
[p] Vid. Antiquæ Muſicæ auctores ſeptem.

tient muſic, except once in *Ariſtoxenus*; where he in a manner diſclaims it, in the ſenſe we are now ſpeaking of it, by his emphatical applying it to the *accents*, that are put upon words in ordinary converſation; [q] λέγεσθαι γὰρ δὴ καὶ λογῳδές τι μέλος τὸ συγκείμενον ἐκ τῶν προσῳδιῶν τὸ (τῶν) ἐν τοῖς ὀνόμασι. "There is alſo a proſe-ſinging, compoſed of the accents which are upon words." Here he certainly allows the grammatical uſe of them: is it not then highly probable, that whereas neither he, nor any other of the writers upon the ſame ſubject, that are ſtill extant, ever make uſe of προσῳδίαι to expreſs muſical notes and ſounds; but call them by other names, as φθόγγοι, τάσεις, καραχτῆρες, σημεῖα; is it not, I ſay, at leaſt probable, that grammarians did not borrow their uſe of the προσῳδίαι from them?

YOU will then perhaps aſk, Had muſic no accents belonging to it? None called by that name: nor had the προσῳδίαι, or accents we uſually ſee marked over words in poetry,

[q] Harm. Elem. Lib. 1. p. 18.

poetry, any thing to do with the muſical part; we ſhall find another uſe for theſe. They were only grammatical, and applied to the ἀνάγνωσιν ἐμμελῆ κατὰ προσῳδίαν, "to the cuſtomary reading according to accent;" which was the firſt thing children were taught, after knowing their letters and ſyllables: and was a very different thing from metrical reading; much more from ſinging their poems; for which they had certain letters or characters, called Σημεῖα, eighteen in number, in all the ſeveral meaſures; correſponding to the eighteen ſounds or chords in the antient lyres; and as *Gaudentius* informs us, expreſſive of the names of the chords. Ἐχρήσαντο οἱ παλαιοὶ ὀνόμασι πρὸς τὴν σημασίαν τῶν ὀκτωκαίδεκα φθόγγων καὶ γράμμασι τοῖς καλουμένοις σημείοις μουσικοῖς, *Gaudentii Harmon. Introd.* p. 20. "The antients made uſe of words to ſignify the eighteen ſounds, and of letters, which were called muſical notes." Sometimes there was a double ſeries of letters, thus, $\frac{\Gamma}{N}$. where, according to *Alypius*, the upper letter denoted the word, and the lower the pulſation. Σημεῖα τὰ μὲν ἄνω, τῆς λέξεως· τὰ δὲ κάτω, τῆς κρούσεως. *Introd. Muſic.* p. 2.

BUT

Fig. 1.
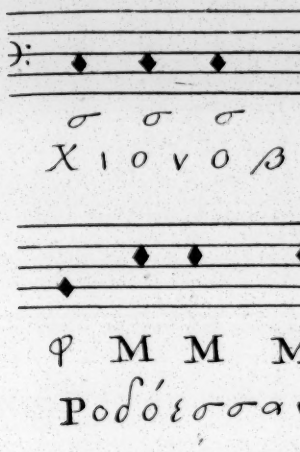


Fig. 2.
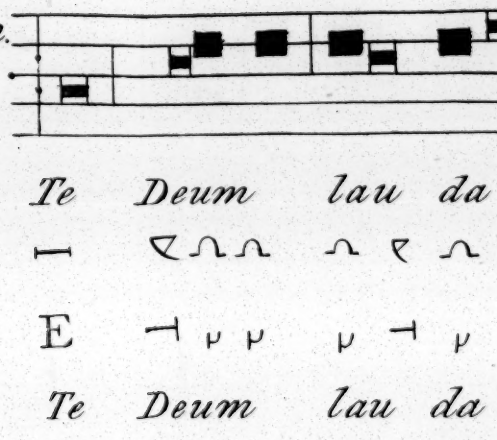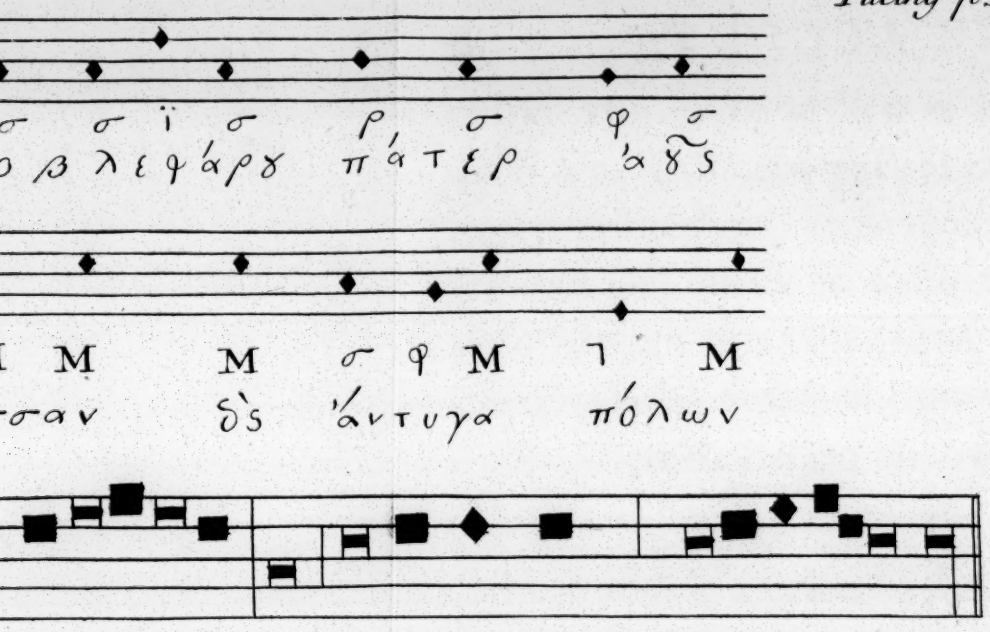


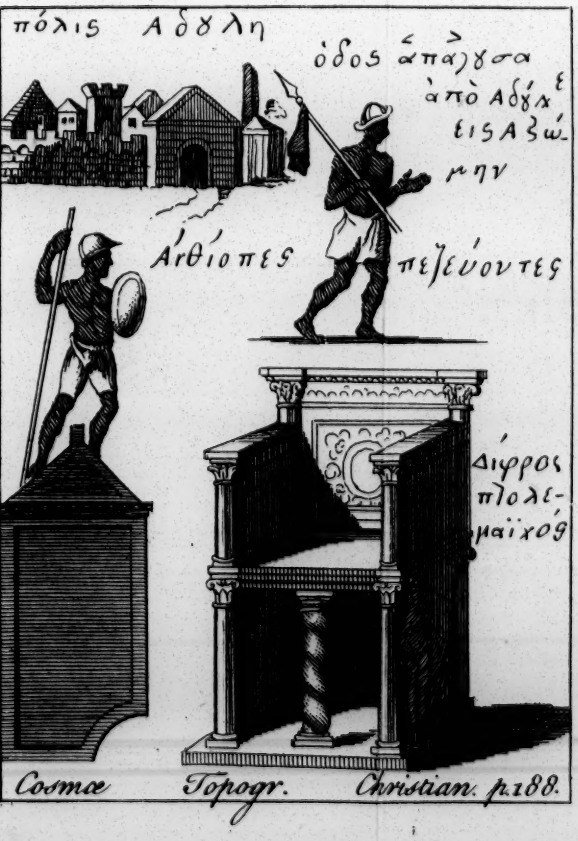
Fig. 3:
See p. 382.





da mus : te Do mi num con fi te mur

da mus: te Do mi num con fi te mur



Cosmæ Topogr. Christian. p. 188.

BUT perhaps it will be more intelligible to the Reader to ſee my meaning in a Diagram, or two. My firſt ſpecimen is taken from an antient piece of muſic ſtill extant, called Ὕμνος εἰς Ἀπόλλωνα, and may be ſeen at the end of *Aratus, de Muſic. Antiq. Græc. Edit. Oxon.* p. 49. It begins thus,

σ σ σσ ϊ σ ρ σ φσ
* Χιονοϐλεφάρϑ ϖάτερ ἀϑῆς

φ μμμ μ σ φ μ ι μ
Ροδόεσσαν ὃς ἄντυγα ϖόλων

μ ϊ μ ρ μ Ζ ιΖ
Πτανοῖς ὑπ' ἴχνεσι διώκεις, &c.

Here the four ſigmas, according to *Meibomius*, anſwer c ※; and are intended to expreſs four pulſations upon the ſtring, named Hypate Mesôn: ϊ denotes f ※, and correſponds to the Chord, Meſe; and ſo on.

THIS accommodated to the modern form of muſic, will ſtand as in Figure 1.

MY

* The copy from which this is taken, has only three ſigmas at the beginning; but by comparing it with the ſame hymn, p. 62. where it occurs again, both with its σημεῖα or muſical characters, and alſo reduced to a ſcale, it will appear to have been the miſtake of the Printer or Editor.

My other ſpecimen is borrowed from the *Te Deum* of St. *Ambroſe* and St. *Auguſtine*: the whole of which is given us by *Meibomius* in his Preface to the *Antiq. Muſic. Auctor. Septem.* There the letters or characters run in a double ſeries; and ſome of them are inverted, and others lie along; as the firſt Ē is ἰῶτα πλάγιον, καὶ ε̄ι τε[τρά]γωνον, Iota jacens & E quadratum. The ſecond ⅄ is δέλ[τα] ἀνες[τραμμένον, καὶ τ̄ᾱῡ πλάγιον ἀπε-]στραμμένον, Delta inverſum, & Tau jacens averſum. The third Ω̄ is ω̄ καὶ ἡμιμ̄ῡ ἀρίστερον, ω̄ & hemimy ſiniſtrum; and ſo on. This piece then, as we find the characters in *Alypius*, is in the *Hypodorian* meaſure, and being reduced to the modern ſcale, ſtands as in Figure 2.

Now from this laſt ſpecimen, where the words are in *Latin*, and ſo have no accents placed over them; and yet were ſung to Greek notes; I think it amounts to a demonſtration, that the grammatical accents we ſee over Poems, had no manner of connexion with the ſinging or playing to the muſical notes.

But

BUT after all, ſuppoſing accents or proſodies had been originally muſical; I do not ſee what ſervice this will do the cauſe it is brought to ſupport; as they muſt very early have been tranſplanted into language; for the pureſt and moſt flouriſhing times of *Greece* knew both their names and their powers; and the words, Acute, Grave, Circumflex, Aſpirate, Lene, were terms made uſe of to convey preciſely the ſame ideas, as they do at preſent. Whether they were always written, or expreſſed by ſigns, or not, matters but little; no more than, whether the marks or ſigns, when written, have undergone any variations in their form; the power itſelf has always been the ſame; and accents pronounced, and accents deſcribed by figures, have always borne the ſame relation to one another, as words uttered have to the ſame words, denoted by elements or letters; though, that theſe accents too were occaſionally placed over words before the time of *Ariſtophanes* of *Byzantium*, ſaid to be the inventer of them, we think, we are able to prove.

BUT before I proceed any farther; as the terms uſed in the enſuing treatiſe, are what many are ſtrangers to, being peculiar to Grammarians; it may not therefore be amiſs to give the Reader an explanation of them all at once.

Προσῳδία, in latin *Accentus*, an accent, a mark or ſign to direct the modulation of ſyllables; ſometimes the modulation of the voice; alſo Accentuation, or the rule and manner of accenting, or pronouncing ſyllables with exactneſs.

Προσῳδίαι, generally the accentual marks themſelves; otherwiſe called, Virgulæ, Apices, Faſtigia, Tenores; in ſhort, as *Gellius* ſays, lib. 13. c. 6. Quas Græci προσῳδίας dicunt, eas veteres docti tum notas vocum, tum moderamenta, tum accentiunculas, tum voculationes appellabant.

Τόνος, τάσις, often uſed by Grammarians for προσῳδία, the written mark or accent; but ſtrictly, the tone or modulation of the voice; together with the extenſion and dilating of the ſound, which naturally accompanies it, according to the definition of *Hermogenes*, as quoted by *H. Stephens*, Τῦτο γάρ

γάρ ἐστιν ἡ τάσις, τὸ ἀποτετάσθαι μακρότερον, ἢ χρὴ, τὸ πνεῦμα.

Ὀξεῖα, viz. προσῳδία, Acutus, an Acute, marked thus, (´)

Βαρεῖα, Gravis, a Grave, marked thus, (`)

Περισπωμένη, Circumflexus, a Circumflex; which being made up of the Acute and the Grave, was formed firſt of theſe two joined together, thus, (ˆ)

But afterwards was changed into the figure of the antient Sigma lying along, thus, (ϽC)

And at laſt took the form it wears at preſent of a ς drawn croſſways, thus, (῀)

Δασύ, viz. πνεῦμα, Spiritus aſper, an Aſpirate, or rough breathing marked thus, (῾)

Antiently the H ſupplied that office; as, (Hοδός)

Which afterwards was divided into two parts, the left part making the rough breathing, ⊦, and the right part the ſmooth breathing, ⊣.

Ψιλόν, Spiritus lenis, a Lene, or ſmooth breathing marked thus, (᾽)

Ψιλούμενος, that is marked or pronounced with a Lene, as, (ἐ)

Δασυνόμενος, that is marked or pronounced with an Aſpirate, as, (ἕ)

Περισπώμενος, either in general, that is circumflexed, or in particular that has a Circumflex upon the ultimate, as, (ποιῶ)

Προπερισπώμενος, that has a Circumflex on the penultimate, as, (Σῶμα)

Ὀξύτονος, an Oxytone, a word that has an acute accent on the ultimate or laſt ſyllable, as, (Καλός)

Παροξύτονος, that has an Acute on the penultimate or laſt ſyllable but one, as, (Ξύλον)

Παραλήγουσα, Penultimate, the ſame.

Παρατέλευτος, the ſame.

Προπαροξύτονος, Antepenultimate, or that has an Acute on the third ſyllable from the end, as, (Τείχεος)

Βαρύτονος, a Barytone, or Gravitone, that is pronounced with a grave tone, or that has a Grave underſtood on the laſt ſyllable of a word, as, (Τύπτω)

And indeed every ſyllable of a word, except that which has an Acute or Circumflex on it, is to be pronounced with a grave tone; a grave tone being ſtrictly ſpeaking, nothing more than a privation of the accent.

Βα-

Βαρυτικοί and Βαρυτατοί, that throw the accent back, and ſo bring a Grave upon the laſt ſyllable, as the Æolians did.

Ἐπίτασις, the intention or heightening of the voice on a certain ſyllable of a word; hence Ἐπιτεινόμενος λόγος is uſed by *Ariſtotle* for the acute tone of a word.

Ἄνεσις, the remiſſion, or depreſſion of the voice, being the contrary of the former; and hence Ἀνιέμενος λόγος is uſed by the above named Author for the grave accent of a word.

Ἐγκλιτικός, Enclytic, that throweth its Accent back on the laſt ſyllable of the preceding word, as, (Σοφός τις, Σῶμά τι)

Βραχυκαταληξία, the ending with a ſhort ſyllable.

Κατάληξις, The ending.

CHAP. II.

Of the Antiquity of Accents.

IT is alledged againſt the uſe of Accents, that they are comparatively a [a] novel invention, quite unknown to the antient *Greeks*; of not more than nine [b] hundred, or a thouſand years ſtanding, to be found in no books before that time: that they were introduced, when the Language was upon the decline; when it ceaſed to be a [c] Mother-tongue, and was reduced to [d] grammatical rules; which is not uſually done,

[a] Satis ſuperque conſtare arbitramur, accentuum apices eſſe novitium inventum; antiquitati ignotum. *Henninii* ΕΛΛΗΝΙΣΜΟΣ ΟΡΘΩΙΔΟΣ, p. 42.

[b] Quam recens ſit uſus apponendi iſtiuſmodi accentus quibuſlibet ſcripturis, hoc ſatis declarat, quod — in nullis — codicibus, qui quidem mille aut nongentis annis antiquiores ſunt, virgulæ aut apices ulli compareant. De Poemat. Cantu. p. 19.

[c] Nulla lingua, quamdiu nationi eſt vernacula, habet, aut ſi habet, frequentat accentus. *Hennin.* p. 13.

[d] Accentus non ſunt ante inventi, quam linguæ vocarentur ſub regulas grammaticas. Id. p. 14.

done, whilſt a language is flouriſhing; for that during that period, [e] Grammars are ſeldom written.

Now if I can diſprove the ſeveral parts of this charge; I hope, I ſhall by this means ſo far obviate my Reader's prejudices, as to conciliate his patience; and incline him to wait more favourably, for what I ſhall afterwards offer in direct proof of the point, I have undertaken to defend.

GRAMMAR in the very nature of it, and Proſody, as a part thereof, muſt be ſubſequent to the Language of which it is the Grammar. For this latter is nothing more than rules and obſervations, drawn from experience, directing how to write and ſpeak properly, according to the moſt approved forms and cuſtom of the language, it undertakes to inſtruct in; it is to ſhew us the number, and figure, and power of its elements; the etymology and ſignification of its words; its phraſes and idioms, and

[e] Quamdiu florent linguæ, non ſolent Grammaticæ ſcribi. *Iſ. Voſſius*, de Sib. Orac.

and peculiar conſtruction; and the manner of its pronunciation.

BUT though every language be antecedent to the Grammar relating to it; yet it generally has its improvement from, and is brought to perfection by the help and aſſiſtance of Grammar: no one, I ſuppoſe, will ſay, that the *Latin* Language was in its decline, when *Crates Mallotes*, between the ſecond and third *Punic* war, firſt introduced the ſtudy of Grammar into *Rome*, as [f]*Suetonius* informs us he did. Which ſtudy afterwards received conſiderable improvements, according to the ſame [g] Author, from *Lucius Ælius* and *Servius Claudius*, two learned *Roman* Knights. The former

[f] Primus igitur, quantum opinamur, ſtudium grammaticæ in urbem intulit † *Crates Mallotes*. De illuſtr. Grammatic. c. 2.

† I do not mean by this, that *Crates Mallotes* taught the *Latin* tongue at *Rome*; for he was a *Greek* Grammarian: but by his lectures, recitations, &c. he raiſed a ſpirit of emulation in the Romans to do the like by their language. Noſtris exemplo fuit ad imitandum. *Ibid.*

[g] Inſtruxerunt auxeruntque ab omni parte grammaticam *Lucius Ælius Lanuvinus* — *Servius Claudius*, uterque eques Romanus. *Ibid.*

mer of whom was the maſter of *Terentius Varro*; who ſtill carried the art higher, and greatly enriched the language by his Philological Works; writing no leſs than eight Books to *Cicero*, *de Ling. Latina*. vid. *Gell.* lib. 2. c. 25. Nor was [h] *Jul. Cæſar* leſs diſtinguiſhed for his grammatical performances; in whoſe time, and perhaps in whoſe very writings, the *Latin* tongue arrived at its higheſt point of perfection. He wrote two Books *de Analogia*; which he compoſed in his paſſage over the Alps, as he was returning to his Army.

In like manner for the *Greek* tongue. There were Grammarians before *Plato*'s time, for he occaſionally mentions them; and calls Grammar, an "Art or Science," [i] τέχνη γραμματικὴ. And from *Plato* downwards, if there were occaſion, one might prove a conſtant ſucceſſion of them for ſome hundred years. *Plato* had a Diſciple named [k] *Pamphilus*; who, according to the ſtile

[h] *Sueton. de Jul. Cæſ.* c. 56.

[i] *Plato. Philebus.* p. 375. Edit. *Francofurt.*

[k] Vid. *Suid.* in voce.

ſtile of his Maſter, wrote a Book, called τέχνη γραμμαϊκή. The famous *Epicurus* was his hearer, born *Olymp.* CIX. ſeven years after the death of *Plato.* It appears by a ſtory, which [l] *Sextus Empiricus* tells of him, both that he was very early initiated into the ſtudy of Grammar, and that the office of the Grammarian was quite diſtinct from that of the Philoſopher. "For, when he was a very young Man, he aſked a Grammarian, that was reading to him the following paſſage in [m] *Heſiod*,

Ἤτοι μὲν πρώτιστα χάος γένετ' —
Primo omnium quidem Chaos fuit —

ſince Chaos was firſt, from what was Chaos? but upon his ſaying, it was not his buſineſs to teach ſuch things as theſe; but their's, who were called Philoſophers; then ſays

[l] Κομιδῇ γὰρ μειρακίσκος ὢν, ἤρετο τὸν ἐπαναγινώσκοντα αὐτῷ γραμματιστὴν

Ἤτοι μὲν πρώτιστα χάος γένετ' —

Ἔκ τινος τὸ χάος ἐγένετο, εἴπερ πρῶτον ἐγένετο· τοῦτο δὲ εἰπόντος μὴ αὐτῷ ἔργον εἶναι τὰ τοιαῦτα διδάσκειν, ἀλλὰ τῶν καλουμένων φιλοσόφων· τοίνυν ἔφησεν ὁ Ἐπικουρος, ἐπ' ἐκείνους μοι βαδιστέον ἐστὶν, εἴπερ αὐτοὶ τῶν ὄντων ἀλήθειαν ἴσασιν. Adverſ. Mathemat. l. 1. p. 383.

[m] Theog. v. 116.

ſays *Epicurus*, I muſt go to them, ſince they know the truth of things."

DURING his time, about the CXX^th^ Olympiad, the famous ſchool at *Alexandria* was founded by *Ptolemy Philadelphus*; which, we know, produced ſo many illuſtrious Grammarians, and for ſome hundred years flouriſhed with a reputation, not inferior to that of *Athens* itſelf. So that, if the novelty of Accents is to reſt upon this, that "Grammars are not written, whilſt Languages are flouriſhing," it will be difficult to ſay, at what time the *Greek* language did flouriſh; ſince Grammar certainly ſubſiſted, and was taught as an Art, even before *Plato* lived.

BUT to come directly to the point of the antiquity of Accents: What was ſaid but now, in relation to Grammar in general; that the *Greek* language itſelf muſt needs have been prior to any Grammar of that language; holds true likewiſe of accents in particular; *viz.* that an accented pronunciation muſt in the nature of the thing have preceded accents themſelves; which

are

are only external marks or ſigns of ſuch a pronunciation; and which, as I have already [n] obſerved, when deſcribed by figures, bear exactly the ſame relation to their archetype, or to the accented ſyllable; as words denoted by letters or elements, do to the ſame words expreſſed. Indeed an accented pronunciation, as [o] *Montfaucon* remarks, is what the *Greek* language has never been without: Accentus & ſpiritus apud Græcos ſemper in vocali lectione & pronunciatione obſervati fuerint; by which he can only mean that manner of accenting, which was afterwards introduced into writing, in oppoſition to reading, or ſpeaking by quantity; for in any other ſenſe it would be ſaying juſt nothing; ſince every other language, as well as the *Greek*, has ſome accented ſyllable in every word, on which the voice is to be raiſed, and the time of that ſyllable lengthened; and, if that accented pronunciation in the *Greek* language can be aſcertained, it makes it of leſs importance, whether we can ſhew the

[n] Chap. 1. p. 19.

[o] Palæogr. Græc. lib. 3. c. 5. p. 223.

the preciſe time, when the apices or marks, expreſſive of that pronunciation, came into general uſe; or whether the Antients made uſe of them at all; any more than whether, ſince the firſt uſing of accents, they have undergone any variation in their form.

NOT that I purpoſe by ſaying this, to decline the taſk of looking into the antiquity of accents; but only I ſay, my point is ſecure, if I can ſhew, that an accented pronunciation in *Greek* proſe, in contradiſtinction to reading by quantity, as the *Latins* did, has always obtained; and that the introduction of written accents, were it ſooner or later, made no alteration in that particular; but was rather a means of tranſmitting down to us the *Greek* pronunciation pure and intire; which, as far as accents are concerned, in fact it has done.

IT is readily granted, that the general practice of accenting all books, and of ſetting the apices or marks over each particular word, did not commence, till about the

the ſeventh [p]Century: and even then, it did not prevail every where at once; but came on by [q]degrees, as is uſual in ſuch caſes: and ſome accented more [r]accurately, others more careleſſly, as every one fancied. And yet, as though Men were fully convinced of the great uſefulneſs and expediency of written accents, it was not a great while before the practice became general; a certain proof that it made no alteration in the pronunciation, by being ſo eaſily admitted in all places.

BUT what then? Suppoſing that Librarians did not begin to accent their books, until about nine hundred or a thouſand years ſince; (though I think this is not true with-

[p] Conſuetudinem vero deſcribendi accentus & ſpiritus in ſeptimum circiter a Chriſto nato ſæculum conferri poſſe videatur. *Montfauc. Palæogr. Græc.* p. 223.

[q] Nam ubi primum conſuetudo illa accentus ac ſpiritus annotandi invecta fuit, non ſtatim ab omnibus uſurpata fuiſſe creditur, ut fere fit in rebus hujuſmodi, ſed paulatim invaluiſſe putatur. *Idem.* p. 216.

[r] Alii accuratius, alii negligentius pro cujuſque arbitrio accentus perſcribebant. *Id.* p. 224.

without [s]exception) yet theſe marks were neither their invention, nor did they preſcribe

[s] The *Alexandrian* MS, if we may credit *Cyril*, patriarch of *Conſtantinople*, who upon his leaving the See of *Alexandria*, brought it away with him, and about the year 1628, ſent it as a preſent to K. *Charles* the firſt by the hands of Sir *Thomas Roe*; this MS is above 1400 years old; for the account which he gives of it, which is prefixed to the firſt Tome of the work, written with his own hand, is as follows;

Liber iſte ſcripturæ ſacræ N. & V. Teſtamenti, prout ex traditione habemus, eſt ſcriptus manu *Theclæ* nobilis foeminæ *Ægyptiæ*, ante mille & trecentos annos circiter, paulo poſt concilium *Nicænum*. Nomen *Theclæ*, in fine libri erat exaratum; ſed extincto chriſtianiſmo in *Ægypto* a *Mahometanis*, & libri una chriſtianorum in ſimilem ſunt redacti conditionem; extinctum ergo & *Theclæ* nomen & laceratum: ſed memoria & traditio recens obſervat.

Now *Caſley* in his catalogue of the MSS of the King's library, Preface p.vii. after having remarked, that "Greek MSS without accents are not leſs than 1000 years old: For accents were not commonly uſed till the ſeventh or eighth Century;" then adds, "But they were not then firſt invented; the *Alexandrian* MS, which was undoubtedly written before that time, having its firſt page accented. It may be objected indeed, that is one of thoſe pages that have been retouched with new ink, by *Patrick Young*, (as it is ſaid) to make it freſher; and that poſſibly thoſe accents were then firſt made. But

ſcribe the uſe of them. The grammarians had had them in their books many ages before, and they are acknowledged to be the work and contrivance of antiquity.

Demetrius Triclinius in his proemium to *Ariſtophanes*, περὶ σημείων τῆς κοινῆς συλλαβῆς, &c. ſets out with this very conceſſion; Ἐπειδήπερ οἱ πάλαι τὰ περὶ γραμματικῆς συνταξάμενοι, σημεῖά τινα σοφῶς ἐπινοήσαντες παραδεδώκασιν, ἐξ ὧν τήν τε δύναμιν καὶ τὴν ὡς ἂν εἴποι τις ποιότητα τῶν συλλαβῶν καὶ τὴν προφορὰν διαγινώσκειν ἔχοιμεν. — ἐπενόησαν δὲ ἄλλα τε σημεῖα, τόνους φημὶ καὶ πνεύματα καὶ τὰ λοιπὰ, ἃ δὴ καὶ προσῳδίας ὠνόμασαν, ὡς πρὸς τὴν ᾠδὴν καὶ τὴν ἐκφώνησιν τῶν συλλαβῶν συντελέσας, &c. "Whereas the antient compoſers of grammar judiciouſly invented, and have tranſmitted down certain ſigns, whereby we may be able to know both the power, and, as I may ſay, the

this is extremely improbable. And beſides, the three firſt lines of this page are written and accented with red ink, which happened to be ſo good, as to have no need of retouching; and appear never to have been retouched with new ink ſince their writing, the ink being manifeſtly of the ſame colour and ſort with that uſed at the beginning of ſeveral other books of this MS."

the quality, and utterance of ſyllables; — and alſo invented other ſigns, I mean tones, and ſpirits, and the reſt, which they named *proſodies* or accents, as which contribute to compleat the ſinging and pronunciation of the ſyllables, &c."

THE ſame *Demetrius Triclinius*, with *Thomas Magiſter* and others, collected that valuable treaſure of antient learning, contained in the ſcholia upon *Ariſtophanes*; which, as appears from the peruſal of them, were the work of *Apollonius*, *Ariſtarchus*, *Ariſtophanes* the grammarian, *Callimachus*, *Calliſtratus*, *Didymus*, *Eratoſthenes*, *Lycophron* the grammarian, *Symmachus Athenienſis*, and *Theon*. Now ſome of theſe ſcholia refer in expreſs words to accented copies of this Author; as in the following paſſage, [t] μὴ δρᾷν ταῦτα] οἱ γράφοντες ταυτὰ, ὰ καλῶς γράφεσι· ἔυρηται γὰρ ἐν πολλοῖς τῶν παλαιῶν ἀντιγράφοις τὸ ταῦτα. "They that write ταυτά, (viz. with an acute on the laſt ſyllable) do not write it as they ought; for ταῦτα (i. e. with a circumflex on the penultimate) is found in many copies of the Antients." This

[t] *Plut.* v. 4.

This, you ſee, can relate only to the written accent; the letters of the word being exactly the ſame, whether you write ταῦτα or ταυτά.

WHO was the firſt inventer of accents, is not ſo eaſy to determine. They are generally aſcribed to *Ariſtophanes* of *Byzantium*: *Montfaucon* ſays it expreſſly; [u] *Ariſtophanes Byzantius* προσῳδίαν ſive accentus excogitavit: non quod ad illam uſque ætatem Græca Lingua accentibus & ſpiritibus caruerit. — Sed quod ille ea, quæ uſus magiſter invexerat, ad certas normas & regulas deduxerit; ſigna & formas invenerit; quo loco eſſent conſtituendi accentus & ſpiritus, docuerit. Accentus vero in acutum, gravem, & circumflexum diſtinxit; quorum formas & uſus vel pueri callent: ſpirituum aſperi & lenis ſchemata ex H duas in partes diviſa notavit: ita ut prima pars ejuſdem characteris aſperum ſpiritum denotaret, (⊢), ſecunda reſidua, tenuem (⊣).

I WISH this learned writer had acquainted us, from what antient authors he got his information;

[u] Palæogr. Græc. p. 33.

formation; for, I think, the facts are moſtly againſt him. That *Ariſtophanes* methodized ſome things, and reduced to certain rules and canons, what before was vague and uncertain, is not unlikely; but that he invented accents, or that the whole accentuation, or manner of pronouncing, and the places on which the accents were to be laid, was wholly his contrivance, is more than we can admit; for, as there were accents before his time; as the [v] μέλος ἀνάρμοστον, or "unmodulated ſinging" was compoſed of thoſe accents, that were over words; ſo thoſe few inſtances of words, that do remain, ſhew the proſody or accenting of them to have been the ſame, as it was in after-times; and founded too upon the ſame principles or canons. Thus (Il. γ. lin. 1. Αὐτὰρ ἐπεὶ, &c.) the ſcholiaſt upon *Homer* tells us, "The firſt inquiry is, how αὖ ρ ought to be pronounced; for ſome have read it with an acute upon the ultimate; as *Callimachus*; others with a grave tone, on account of a general rule, that all words ending in αρ, have

[v] *Ariſtoxen.* Harm. Elem. Lib. 1. p. 18.

have a grave upon the laſt; as ἄφαρ, ἔιθαρ, μάκαρ, ςέαρ, ἔθαρ." Ζητεῖται δὲ πρῶτον, πῶς δεῖ τὸν ἀυταρ σύνδεσμον προφέρεσθαι· ὀξυτόνως γὰρ ἀνεγνώκασί τινες, ὡς Καλλίμαχος· οἱ δὲ βαρυτόνως, λόγῳ τοιῷδε· πᾶσα λέξις, εἰς αρ λήγουσα, βαρύνεται, οἷον, ἄφαρ, &c.

BUT the Scholiaſt holds with *Callimachus*, upon this invariable principle, "That no conjunction copulative is either circumflexed, or penacuted; but all of them are oxytones," Ῥητέον δὲ ὅτι ἐδεὶς συμπλεκτικὸς περισπᾶται, ἢ βαρύνεται, πάντες δὲ ὀξύνονται.

NOW this *Callimachus*, the ſame with the poet and author of the Hymns, was maſter of *Ariſtophanes* the grammarian, i.e. *Ariſtophanes* heard him, when he was a [w] boy; for *Callimachus* died in the reign of *Ptolemy Euergetes*; and it ſhould ſeem, from what [x] *Suidas* ſays, in an advanced age; for his words are, παρέτεινε μέχρι τῦ Ευεργέτυ. "He

[w] *Ariſtophanes Byzantinus* grammaticus *Callimachum* ſenem puer audivit; adultior vero *Zenodotum*. *Jonſius* de Script. Hiſtor. Philoſ. Lib. 2. c. x. 2.

[x] In voce Καλλίμαχος.

" He laſted unto the time of *Euergetes*." But from the beginning of the reign of *Ptolemy Euergetes*, which, according to *Suidas*, was Olymp. CXXVII. 2. (others ſay Olymp. CXXXIII$\frac{1}{2}$,) to the 145th Olympiad, when *Ariſtophanes* of *Byzantium* flouriſhed, was between 60 and 70 years; taking in then the time, which *Callimachus* probably lived before *Euergetes* began his reign, this will bring us to a grammarian of a very early date, who taught proſodia or accenting in ſuch a manner, that *Ariſtophanes* of *Byzantium* can never be ſaid to have been the inventer of it; or the firſt that ſhewed, in what place accents were to be put.

NOR again is it very likely, that *Ariſtophanes* ſhould have been the inventer of the ſigns and characters, by which the accents are denoted; and divided them into acute, grave, and circumflex. He poſſibly might divide the letter H into two parts; and make one half ſerve for the aſpirate, or rough breathing; and the other for the lene, or ſmooth breathing: but what was this more than ſubſtituting one ſign for

another, or rather making the old ſign ſerve two purpoſes? for no body will pretend to ſay, that a mark of aſpiration was then invented for the firſt time. The letter H which held the eighth place in the old *Cadmean* and *Palamedean* alphabets, was the written ſign of the rough breathing, until made by *Simonides* to ſtand for the long vowel η. We may find inſtances enough of this in the ſpecimens of antient inſcriptions. Thus, in the [y] *Sigean* inſcription, the moſt venerable monument of antiquity in the world; the old *Ionic* aſpirate occurs no leſs than four times: as HEPMOKPATOΣ for ἑρμοκρατες, HEΘMON for ἤθμον, HAIΣOΠOΣ for ὁ αισωπος, and HAΔEΛΦOI for οἱ αδελφοι. Likewiſe in the inſcription upon the pillar of [z] *Herodes Atticus*, intended for an imitation of the antient Greek letters, you meet with HOEΣTIN for ὁ εστιν; and HOI KIONEΣ for οἱ κιονες; and HOΔOI for ὁδῳ.

THE rough ſpirit then was not the pure invention of *Ariſtophanes* the grammarian; no

y Chiſh. Inſcript. Sig. p. 4. — 20.

z Unus inſtar omnium Herodes Ἀρχαῖα nos Γράμματα docebit. Id. p. 11.

no more than diſtinguiſhing the tones into acute, grave, and circumflex, or deſcribing the forms of them was his. For *Ariſtotle* had done the former long before; having told us in his *Rhetoric* lib. 3. c. 1. that it was a neceſſary part of this art, to know how to uſe the tones, that is to ſay, the acute, the grave, and the circumflex. Πῶς τοῖς τόνοις (δεῖ χρῆσθαι) οἷον, ὀξείᾳ, καὶ βαρείᾳ, καὶ μέσῃ.

THEN as to the forms and ſigns of them: There is no reaſon to think, that theſe never exiſted, until *Ariſtophanes* of *Byzantium* invented them. For in the inſtance already mentioned, Αὐταὰρ ἐπεὶ, &c. Il. γ. 1. how ſhould *Didymus*, or whoever elſe was the author of that ſcholium poſſibly know, that *Callimachus* pronounced the word, αυταρ, with an acute on the ultimate, and that ſome others differed from him, if they had left no accented books behind them? much leſs could [a] *Athenæus* have ventured to affirm, that "the word χερνιβα in the tragic and comic poets was read with

[a] *Deipnoſoph.* Lib. 9. c. 17. p. 409.

with an acute upon the penultimate," contrary to what it was read in *Homer*, or in proſe-writers; Παρὰ μέντοι τοῖς τραγικοῖς καὶ τοῖς κωμικοῖς παροξυτόνως ἀνέγνωσται χερνίβα. Accordingly he quotes both *Euripides* and *Eupolis*,

παρ' Ἐυριπίδῃ ἐν Ἡρακλεῖ,

Εἰς χερνίβ' ὡς βάψειεν Ἀλκμήνης γόνος.

In malluvium ut mergerent Alcmenæ foetum.

ἀλλὰ καὶ παρ' Ἐυπόλιδι ἐν Αἰξίν.

Αὐτῆ τὴν χερνίβα πάυσεις.

Ejus titionem compeſces.

Now by what gift of divination could he have penetrated into this ſecret, if he had not accented copies of theſe poets before him? For we cannot imagine, he would have been ſo weak, as to reſt what he ſays upon the authority of *Ariſtophanes* of *Byzantium*, the ſuppoſed author of accents, and accenting. For would not the queſtion immediately have returned, How came he to know it, who was junior to theſe poets upwards of 250 years? Were there no accented books in this whole intermediate time, and ſhall he at laſt ſtep forth, and lay down ſuch a ſyſtem of accents, as all the

the grammarians of his own, and the ſucceeding times, ſhould tamely receive, and implicitly ſubmit to, without inquiring any further? This ſuppoſition confutes itſelf: *Athenæus* had better evidence than this to go upon; he muſt have ſeen the difference with his own eyes; or elſe, whilſt he read in *Homer*, χέρνιβα antepenacuted,

[b] Χέρνιβα δ' ἀμφίπολος προχόῳ ἐπέχευε φέρουσα,
Aquam vero ancilla ex gutto profundebat ferens,

he could not poſſibly have told us, that the ſame word in *Eupolis* was read, χερνίβα, with the tone upon the penultimate. No doubt then, there were written accents before the time of *Ariſtophanes Byzantinus*: and as little doubt is there, that the figures of theſe accents, at leaſt of the acute and grave, have always been the ſame. For their form is not arbitrary, but borrowed from ſenſible actions and things. Thus *Dionyſius Thrax*, as quoted by [c] *Wetſtenius* from a MS in the *Medicean* library, aſks the following queſtion about the tones:

Διὰ

[b] *Odyſ.* α. v. 136.
[c] Appendix ad Differt. de Accent. Græc. p. 170.

Διὰ τί εἰσι τρεῖς τόνοι; διότι τρεῖς τρόποι εἰσὶ τῶν κινέλων ἑαυτὲς πρὸς δρόμον· ἢ γὰρ ὀρθῶς τις τρέχει, καὶ μιμεῖται τὴν ὀξεῖαν, ἢ κεκυφότως, καὶ μιμεῖται τὴν βαρεῖαν, ἢ ἡνιοχειϊκῶς, καὶ μιμεῖται τὴν περισπωμένην. "Why are there three tones? Becauſe there are three ways of mens moving themſelves in running: for either they run erect, and imitate an acute; or bowed, and imitate a grave; or like a charioteer, and imitate a circumflex." Again, the acute accent, ſays he, has its name ἐκ μεταφορᾶς τῶν ὀξέων δοράτων, καὶ διὰ τὲς ὀξεῖς ἥλες μιμεῖσθαι, "From the metaphor of ſharp ſpears; or becauſe they reſemble ſharp nails: the grave, ἐκ μεταφορᾶς τῶν τὰ φορτία βασταζόντων καὶ εὐθεῖαν τρίβον ἀνιόντων, "From the metaphor of thoſe that carry burdens, and aſcend a ſtrait path." And laſtly, the circumflex is ſo called, ἐκ τὲ περικεκλᾶσθαι καὶ συναιρεῖσθαι, &c. "From being broken about and contracted."

FROM all which it is evident, that the figures of theſe tones were not capable of much alteration; the acute and the grave indeed

indeed of none; ſo that [d] *Henninius* ſeems to be in the right, when he ſays, ὀξεῖα (´) ipſiſſimus eſt acutus, βαρεῖα (`) ipſiſſimus eſt gravis. And as to the circumflex, whether it was the acute and the grave put together, which ſeems to have been the original form, according to what *Victorinus* ſays, Circumflexus tranſverſa v̄ litera notatur hoc modo ʌ; or whether it was the antient ſigma lying along thus, ϽϽ; or laſtly, whether it was a kind of undulatory figure, as deſcribed by the moderns thus (~), it matters but very little; ſome of the forms muſt have been uſed, and have been as old as the προσῳδίαι; which, as, in the grammatical ſenſe, they are equivalent to certain notes or marks ſet over words, according to what *Gellius* defines them, Quas Græci προσῳδίας dicunt, eas veteres docti, tum notas vocum, tum moderamenta, tum accentiunculas, tum voculationes appellabant, Lib. 13. c. 16. ſo have we undoubted proof of their being in uſe long before *Ariſtophanes* lived; for *Ariſtoxenus* makes mention of them in his *Harmonic Elements*, Προσῳδιῶν τῶν ἐν τοῖς ὀνόμασι

[d] ΕΛΛΗΝ. ΟΡΘ. p. 26.

μασι, "the accents that are over words," and he was long before the time of *Ariſtophanes*; for he was a hearer of *Ariſtotle*. *Montfaucon* therefore muſt certainly be miſtaken, in making the doctrine of accents, with the ſigns and figures of them, the invention of *Ariſtophanes* the grammarian.

BUT you will ſay, Should not the antients know better than we, whether the caſe were really ſo, or not? and *Iſaac Voſſius* quotes two of them expreſſly for this purpoſe, *Apollonius* and *Arcadius*, as vouchers of the truth of what he affirms, that *Ariſtophanes* the grammarian was the firſt, that uſed grammatical accents. Primus grammaticorum, qui accentus iſtos (muſicos) uſurpârit, is, ſi Apollonio, Arcadio, aliiſque Græcorum magiſtris fidendum, fuit *Ariſtophanes* literator, circa tempora *Ptolemæi Philopatoris* et *Epiphanis*. De Poem. Cant. p. 18. But juſt ſo upon another occaſion, when he would authenticate his new diſpoſition of the accents in reading of *Homer*, he quotes the ſame *Apollonius*, with *Dionyſius Thrax*, *Ælius Dionyſius Halicarnaſſenſis*,

licarnaſſenſis, and *Ariſtarchus* junior; whereas the learned [e]author of the Diſſertation againſt Greek accents has clearly proved; that of the authors cited by him, either there is nothing at all extant, or nothing upon that ſubject: and ſo too in the preſent caſe, there is no work extant of *Ariſtophanes* the grammarian; and all that *Apollonius* ſays of him, (if he ſays any thing of him; for, οἱ περὶ τὸν Ἀριστοφάνην, may as well ſignify the followers of *Ariſtophanes*, as *Ariſtophanes* himſelf,) it is only to alledge his authority in a caſe relating to prepoſitions; that even the *Æolic* dialect, though remarkable for tranſpoſing the tones of words, and making barytones of oxytones; yet did not do it in the prepoſitions; [f]ὅδ' οἱ περὶ τὸν Ἀριστοφάνην ἠξίωσαν βαρύνεσθαι τὰ μόρια κατὰ τὴν Αἰολίδα διάλεκτον. Very different this, from any information one would expect to receive from *Apollonius*, of *Ariſtophanes* being the firſt grammarian, that adapted muſical accents to the purpoſes of grammar.

As

[e] p. 137, 138.

[f] *Apollon. de Conſtruct.* Lib. 4. c. 2.

As to *Arcadius*, there is nothing of his publiſhed; but [g] *Fabricius* tells us of a manuſcript in the royal library at *Paris*, intitled, Ἀρκαδίου περὶ τόνου τῶν ὀκτὼ μέρων τοῦ λόγου, &c. which MS, it is probable, *Voſſius* never ſaw; or at leaſt found nothing in it to his purpoſe; for had there been any paſſage in it favouring this aſſertion, and *Voſſius* been acquainted with it, in all probability he would have given it us; as he could not but know, that what he had advanced, ſtood in great need of confirmation.

By this time I hope my reader is convinced, that accents are not that novel invention, which ſome pretend; but were well known to the antient *Greeks*; and, if the general cuſtom of accenting all books did not obtain, until about the ſeventh or eighth century, nevertheleſs that ſome Books had them long before; for it would have been impoſſible to have told, how antient authors accented ſuch and ſuch words, if there had been no accented copies of thoſe authors in being.

But

[g] Bibl. Græc. Lib. 5. c. 7. § 9.

BUT ſtill it may be objected, that if I could trace up the antiquity of accents even to *Homer*'s time, it would be an unneceſſary trouble, and not help my cauſe in the leaſt; unleſs I could ſhew at the ſame time, that the uſe of accents has been always the ſame; and that they were originally intended to direct and modulate the pronunciation; and not rather, to denote the times and quantities of ſyllables; which is the uſe that has been aſſigned them. This therefore ſhall be my next inquiry.

CHAP. III.

That the uſe of Accents in the Greek Language has been always the ſame; viz. *To direct and modulate the Pronunciation, and not to diſtinguiſh Quantity.*

IT is pretended, that "The uſe of accents in the antient *Greek* language was one thing, and the modern uſe of them in the ſame language, is another; for that the προσῳδίαι were muſical:" And that "The grammarians of the ſchool of *Alexandria* were the firſt, who applied them to another uſe," and *that*, not to the uſe which the moderns make of them, to modulate the pronunciation of *Greek* proſe; but quite the reverſe of this, to a metrical uſe, or "to diſtinguiſh quantity." So ſays the [a] *Diſſertation againſt Greek Accents.*

THE former of theſe poſitions, "That the original uſe of accents among the antient *Greeks* was intirely muſical," has been already confuted in the firſt chapter of this work; and ſo has the latter of them, as

[a] P. 2. — 108.

as far as relates to the grammarians of the ſchool of *Alexandria*, and [b] *Ariſtophanes* of *Byzantium* in particular, being the firſt that accommodated muſical accents to the purpoſe of the pronunciation of the *Greek* language. Nor will it, as I hope to make appear, ſucceed any better with the latter part of the poſition; that *accents, as firſt uſed by grammarians, were applied to diſtinguiſh quantity*. And yet this opinion is generally eſpouſed by the oppoſers of an accented pronunciation. For, beſides the *Diſſertation* above named, *Henninius* in his [c] ΕΛΛΗΝΙΣΜΟΣ ΟΡΘΩΙΔΟΣ intimates the ſame; "Cum itaque accentus Græcanici eſſent recepti primum pro re metrica in ſcholis privatis, &c." And [d] *Iſ. Voſſius* pretends to ſpeak with preciſion in the affair: "That from the time of *Ariſtophanes* the grammarian, till accents began to be written, for the ſpace of eight or nine hundred years, grammarians put them to no other uſe, than to inſtruct youth in the metrical art." — Patet, toto intermedio tempore, quod ab *Ariſtophane* grammatico effluxit,

[b] 133. *Ibid.* [c] § CLXII. [d] De Poem. Cantu. p. 19.

effluxit, uſque ad id tempus, quo accentus adſcribi cœperunt, per ſpatium octo vel novem ſeculorum haud aliis uſibus adhibitas fuiſſe a grammaticis accentuum notas, quam ad erudiendam in arte metrica juventutem.

Now if this proves to be the real caſe, then farewel accents, as to the uſe I am contending for, *viz.* To direct and modulate the pronunciation of *Greek* proſe.

But aſſerting is not proving; and the patrons of this new invented uſe of accents did well not to attempt the proof of it; for I apprehend they would have found it above their ſtrength. Strange! that the old grammarians ſhould have applied accents to no other uſe, than to declare the times and quantities of ſyllables; when yet they had invented other ſigns for that very purpoſe; for *Demetrius Triclinius*, after having aſcribed to the old *Greek* grammarians the invention of certain ſigns, *i. e.* of tones, ſpirits, and the reſt, as mentioned in the laſt chapter, adds, πρὸς τέτοις δὲ ϰ̀ μακρᾶς μ̀ σημεῖον τοδί —, τῆς δὲ βραχείας τετί ∪.

i. e.

i. e. "Beſides theſe, they alſo invented this –, as the ſign of a long ſyllable, and this ∪, as the ſign of a ſhort one." Now if they had appropriate marks for that purpoſe, to inſtruct youth in the metrical art; it will require ſomething more than a bare affirmation in any modern, how learned ſoever, to gain credit to his opinion, that *proſodies* in the firſt inſtance of their being uſed by grammarians, were ſubſervient to metre.

We may infer as much too from the ſilence of *Hephæſtion*, a grammarian of *Alexandria*, in his Ἐγχειρίδιον περὶ μέτρων καὶ ποιημάτος, which, though profeſſedly written upon the ſubject of metre, yet does not once in the whole treatiſe make any mention of the tones, either acute, grave, or circumflex; and yet, it ſeems, this was the only uſe they were put to, at the time when *Hephæſtion* wrote, "to inſtruct in the metrical art."

In-

*He is reckoned by *Julius Capitolinus* among the preceptors of *Lucius Verus*, aſſociate in the Empire with *M. Antoninus*. Audivit *Scaurum* grammaticum *Latinum* — *Græcos*, *Telephum*, *Hephæſtionem*, &c. p. 52. Edit. Paris.

INDEED I am inclined to think, that all that *Voſſius* and his followers have advanced upon this head, is a mere chimera of their own, without any manner of foundation; at leaſt it might have been expected, they ſhould have offered ſomething in proof of what they ſo frequently inſiſt upon, and ſo confidently affirm: *Voſſius*, 'tis true, attempts it; nay, and has ſo far dived into the ſecret, as to tell us, that the antients ſo diſpoſed their accents, as to make the *Ictus* coincide with the quantity; and he backs his aſſertion with names of great authority; [e] Sic nempe illi (veteres) accentus digerebant,

Ἠέλιὸς δ' ἀνορῦσι λιπὼν περικάλλεα λίμνην
Οὐρανον ἐς πολυχάλκον ἰν' ἀθανατοῖσι φαείνῃ
Καὶ θνητοῖσι βροτοῖσιν ἐπὶ ζειδῶρον ἀρῦραν.

Vera eſſe, quæ affirmo, libenter agnoſcet is, qui veterum grammaticorum *Dionyſii Thracis*, *Apollonii Alexandrini*, *Ælii Dionyſii Halicarnaſſenſis*, *Ariſtarchi* junioris, & aliorum quæ ſuperſunt ſcripta & fragmenta evolvat. But a [f] later writer, though intirely of *Voſſius*'s opinion, that accents, as uſed

[e] P. 19. *Ibid.* [f] Diſſertation, *&c.* p. 134.

uſed by the firſt grammarians, were intended to preſerve the metrical pronunciation of the *Greek* language; yet very candidly acknowledges, that the evidence here produced [g] "lieth open to great uncertainties;" inaſmuch as, either there is nothing of theſe authors extant, or nothing to the purpoſe, for which *Voſſius* appeals to them.

THAT the antient grammarians made uſe of accents in the inſtruction of youth, I readily admit; and that in the reading of the poets too; but not of theſe only, nor of the poets, as ſuch. For the metrical pronunciation was far from the firſt thing they ingaged in, in the courſe of their inſtruction: Poetry, in its language, was ſo different from what people were accuſtomed to in common converſation; it had ſo many obſolete, uncouth words, peculiar to itſelf; ſuch a variety of dialects; *Homer* in particular, (which was the firſt book that was taught) ſo abounded in the dialects of all nations; which yet the uninſtructed youth of any one part of *Greece*

[g] P. 137. *Ibid.*

Greece was ſuppoſed to be no more acquainted with, (his own idiom excepted) than a perſon, that was never out of the ſmoke of *London*, can be ſuppoſed able readily to converſe with a *Corniſh* man, or a *North-Britain*; beſides the difference of pronunciation in proſe and verſe even in the ſame place; (which I muſt beg my reader's indulgence to let me take for granted ſome little time longer, until I come to offer direct proofs to ſhew that this was actually the caſe;) hence, the firſt ſtep that was taken in the education of the *Grecian* youth, was ſimply to read the author in a proſe-verſion, and in the natural order of the words; which was properly the grammarians office to ſee done; and for this purpoſe no kind of help was omitted; particularly, both metaphraſt and paraphraſt were employed upon the occaſion.

THE province of the former of theſe was to give a *Greek* verſion in proſe. A full account of which I ſhall here give my reader in the words of the learned [h]*Wetſtenius*.

Primus

[h] *Wetſtenii* Differt. de Scriptis *Homeri*. § VII.

Primus & antiquiſſimus labor in opera poetæ eſt τῶν μεταφρασ-ῶν interpretum; quibus curæ fuit unicuique verſui *Homerico* verſionem Græcam ſoluto ſermone ſubjicere; hæc opera ſcholarum uſibus maxime idonea & perutilis erat, perinde ut in noſtris gymnaſiis pueros textus præſcriptos vel aliâ linguâ, vel alio ſermonis genere interpretari docemus. Talem codicem antiquiſſimum octo ad minimum ſeculorum ætatem habentem integræ *Iliadis* perpetua μεταφράσει ornatum ex bibliotheca Cl. *Clerici* τῦ μακαρίτυ profeſſoris quondam Gr. Linguæ apud Genevenſes meritiſſimi, Cl. filii Doctoris Medici ſumma humanitate ad uſum noſtrum impetravimus. — Similem prorſus codicem, pariter chartaceum ac vetuſtatis ſummæ nobis pro ſummo erga *Homerum* & φιλομήρυς ſtudio detexit vir conſultiſſimus — *Sebaſtianus Feſchius* in bibliotheca Vaticana.

THE Paraphraſt likewiſe performed his work in proſe, but with an enlargement upon the text. [i]His adjungendi ſunt παρα-

[i] § VIII.

ραφρασάι, qui *Homeri* verba paulo plenius expoſuerunt.—In bibliotheca Florentina habetur *Ilias* cum paraphraſi ſine authoris nomine hoc initium præferens. — Θεὰ Καλλιόπη εἰπὲ ἀκριβῶς ἐν ἐμμελείᾳ ποιητικῇ τὰ κατὰ τὴν μῆνιν τῦ Ἀχιλλέως τῦ υἱῦ τῦ Πηλέως, &c. Nor was this any invention of the modern *Greeks:* you have a ſpecimen of the like kind of paraphraſe in the third book of [k] *Plato de Republica*; where he gives an elegant paraphraſe of the ſpeech of *Chryſes* the prieſt of *Apollo*, out of the firſt Iliad; prefacing it with ſaying, "He would deliver it without metre, for he was no poet," Φράσω δὲ ἄνευ μέτρυ, ἐ γὰρ εἰμὶ ποιητικός. After which he begins thus, Ἐλθὼν δ' ἱερεὺς ἔυχετο ἐκείνοις μὲ τὲς θεὲς δῦναι ἑλόντας τὴν Τροίαν, &c. and ſo on from ℣ 19, with a few intermiſſions, to ℣ 43. Again, [l] *Suidas* informs us, that *Demoſthenes Thrax* tranſlated the whole Iliad into proſe; as he did likewiſe *Heſiod*'s *Theogony:* and we have ſtill ſeveral ſpecimens of theſe paraphraſes remaining in the old ſcholia upon *Euripides*; as in the beginning of the *Hecuba*.

IAMBOI

[k] P. 614. Edit. Francofurt.

[l] In voce Δημοσθένης.

IAMBOI.

ΗΚΩ, νεκρῶν κευθμῶνα κὴ σκότε πύλας
Λιπὼν, ἵν' ᾅδης χωρὶς ᾠκισαι θεῶν
Πολύδωρος, Ἑκάβης παῖς γεγὼς τῆς Κίσσεως,
Πριάμε τε πατρός, &c.

ΠΑΡΑΦΡΑΣΙΣ.

Ἐγὼ ὁ Πολύδωρος, ὁ γεγονὼς υἱὸς τῆς Ἑκάβης τῆς Θυγατρὸς τῦ Κισσέως, πατρός τε τῦ Πριάμε, ἦλθον ἄρτι, ἀφεὶς τὸν ἀπόκρυφον τόπον τῶν νεκρῶν κὴ τὰς πύλας τῦ ἀφεγγῦς τόπε, ὅπε ὁ ᾅδης ᾠκισμένος ἐστὶν, ὡς ἀπὸ μερισμῦ δηλονότι ἄνευ τῶν ὐρανίων θεῶν, &c. p. 8. Edit. P. Steph.

THUS you ſee, that even in teaching the poets, the grammarians had other work upon their hands, beſides inſtructing youth in the metrical art; for that poetry itſelf, in the firſt inſtance, was treated as proſe. And here it is moſt probable, tones or accents were employed; for accented reading was reckoned amongſt the firſt things, that were taught in grammar, after children had learned their letters, and knew how to put ſyllables and words together:

τὰ

[m] τὰ γράμματα ὅταν παιδευώμεθα, πρῶτον μὲν τὰ ὀνόματα αὐτῶν ἐκμανθάνομεν, ἔπειτα τὰς τύπους καὶ τὰς δυνάμεις· εἶθ' ἕτω τὰς συλλαβὰς καὶ τὰ ἐν ταύταις πάθη· καὶ μετὰ τοῦτο ἤδη τὰς λέξεις καὶ τὰ συμβεβηκότα αὐταῖς, ἐκτάσεις, τε λέγω, καὶ συστολὰς καὶ προσῳδίας. "When we are taught our letters, ſays *Dionyſius Halicarnaſſenſis*, firſt we learn the names of them perfectly, then their figures and powers; next ſyllables and their affections; after this, words with their accidents, that is to ſay, their lengthnings and ſhortnings and *accents*." When this proceſs was over, then the ſame author informs us, "we begin to write and read by ſyllables, and that ſlowly at firſt." τότε ἀρχόμεθα γράφειν τε καὶ ἀναγινώσκειν καθὰ συλλαβήν, καὶ βραδέως τὸ πρῶτον. And as the knowledge of accents brought up the rear of the letter-art; ſo it took the lead in thoſe further improvements, which the ſcholar was now ſuppoſed to make. Hence in that diſtribution of grammar into ſix parts, which, according to *Sextus Empiricus*, was the diviſion that *Dionyſius Thrax* made

[m] Dionyſ. Halicarn. de ſtruct. Sect. xxv. p. 246. Edit. Upton.

made of it; and which are all conſequential one to another in a natural order; accented reading ſtands at the head of them: [n] Εἶναι γάρ φησι γραμματικῆς μέρη, ἀνάγνωσιν ἐντριβῆ καὶ προσῳδίαν, ἐξήγησιν καὶ τὰς ἐνυπαρχούσας ποιητικὰς τρόπους, λέξεων καὶ ἱστοριῶν ἀπόδοσιν, ἐτυμολογίας εὕρεσιν, ἀναλογίας ἐκλογισμὸν, κρίσιν ποιημάτων. "He ſays, the parts of grammar are, cuſtomary reading according to accent; expoſition by poetical tropes; explication of words and hiſtories; finding of the etymology; conſideration of the analogy; and the judgement of poems." And whereas [o] *Aſclepiades*, according to the ſame author, made but three principal parts of grammar; ſtill ἀνάγνωσιν ἐντριβῆ καὶ προσῳδίαν, "a practiſed reading, and that according to accent" made the firſt of them. And ſo very neceſſary was this thought even in the ſtudy of the poets, that whole volumes have been written περὶ Ὁμηρικῆς προσῳδίας, and περὶ τῶν σημείων τοῦ Ὁμήρου. "Of the *Homeric* manner of accenting, and of *Homer*'s ſigns or accents." Which, as ſhall be ſhewn in its proper place,

[n] Adverſus Mathemat. cap. XII. p. 49.
[o] Ibid.

place, differed nothing in the application of them, from thoſe that were uſed in after-times. Their uſe ever was, as it ſtill is, to direct the pronunciation in proſe-reading; metre had no occaſion for them; that made uſe of other ſigns, and thoſe more to the purpoſe, than accents would have been; as they gave the true quantity of every ſyllable; and for that reaſon, in metrical inſtruction, were placed over each ſyllable, as you may ſee at large in [p] *Hephæſtion*;

— — — ∪ ∪ — ∪ ∪ — ∪ ∪ — ∪ —
Οὗτος | δή σοι ὁ | κλεινὸς ἂν | Ἑλλαδα | πᾶσαν Ἀ | πολλό-
— — — — — — ∪ ∪ — ∪ ∪ —
Δωρος | γινώσ | κεις τὄ | νομα τὄ | το κλύων.

— — — — ∪ ∪ ∪ —
and, Σιγὰν | νῦν ἅπας | ἔχε σι | γάν.
— — ∪ ∪ — ∪ ∪ —
Καὶ πάν | τα λόγου | τάχα πέυ | σῃ·

Now theſe ſigns, which *Demetrius Triclinius* informs us, were actually the invention of the antient grammarians to point out the long and ſhort ſyllables, or to diſtinguiſh quantity, μακρᾶς μὲ σημεῖον τοδί -, τῆς δὲ βραχείας τυτί ∪, theſe evidently carry with them the appearance of being able to

[p] *Enchirid.* de Metris. p. 14.—26. Edit. Traj. ad Rhen.

to anſwer ſuch a purpoſe; for, as there are but three ſorts of ſyllables, long, ſhort, and common; two of them are here provided with marks to be known by; and where no mark at all is placed over a ſyllable, the ſcholar is to conclude of courſe, that ſuch ſyllable is common, or may be uſed either way; and hence the antients had no ſign for the common ſyllable, τῆς δὲ κοινῆς ἐδαμῶς. But then accents or tones muſt have done this work very imperfectly;

1ſt. BECAUSE of the three ſorts of quantity to be aſcertained, only the long ſyllable could have been indicated by this method: for were a ſhort, or a common ſyllable that in any particular place was to be taken ſhort, (as the ᾰ in the 2d of theſe words, Ἄρες, Ἄρες βροτολοιγέ,) to have been marked with an acute tone; as it is the nature of a tone to extend the voice, or give quantity; hence the accent and quantity would have diſagreed; and conſequently, the ſole end been defeated, for which accents are ſuppoſed to have been invented at firſt by grammarians. Accordingly, in that new

modelling of the accentuation, mentioned above, which *I. Voſſius* would paſs upon the world for antiquity, you will find the accent placed no where but over ſyllables, long either by nature, or by quantity, or by poſition: all the ſhort ſyllables that were acuted, have ſhifted their accents to long ones: thus, Ἥλιος δ' ἀνόρεσι; the former of theſe, which was antepenacuted, is made an oxytone, Ἡλιός, becauſe ος is long by poſition; whereas the penultimate and antepenultimate are both ſhort, and according to him, incapable of receiving an acute tone. And the latter word ἀνόρεσι, which had alſo its accent upon the antepenultimate, transfers it to the penultimate for the ſame reaſon, as being long by nature, ἀνορέσι; whereas the ſyllables preceeding and following it are ſhort.

2. THE unfitneſs of accents for this work alſo farther appears, becauſe they could have been placed only over one ſyllable of each word, had the word conſiſted of ever ſo many ſyllables; for, as there can be no word without a tone, (enclitics excepted,

cepted, which muſt therefore be pronounced, as tailed to the word preceeding them,) ſo no word can have more than one tone, or one elevated ſyllable in it, though it conſiſt of ever ſo many ſyllables; even though it be that fantaſtical word we meet with in the Σφῆκες of *Ariſtophanes*, compoſed of fourteen ſyllables,

[q] Ορθοφοϊοσυκοφαντοδικολαιπώρων.

WHAT inſtruction, I would fain know, would the acute on the penultimate of this word have given for aſcertaining the quantity of the twelve preceeding ſyllables? which are all to be pronounced with a monotone, or equability as well as contraction of voice, till you come to the elevated ſyllable; which for that reaſon muſt be an extended one, or have ſuch an additional quantity given it, as that it is difficult in many caſes for the ear to diſtinguiſh, whether the accented ſyllable be naturally a long, or a ſhort one; as, Ὀυλόμενος, Κατελέγομεν, Μόνος, Μέγας.

I KNOW

[q] v. 452. The ſcholiaſt derives it ἀπὸ τοῦ ὀρθέυειν καὶ φοιτᾶν καὶ συκοφαντεῖν, καὶ ἐν δικαῖς ταλαιπωρεῖν.

I KNOW ſome are of opinion, that accent and quantity are never to be confounded; for that "the tones were not invented to give length or time, but only to ſhew the elevation, equality, depreſſion, and circumflexion of ſyllables." The firſt I can find, who ſtarted this opinion, was *Adolphus Mekerchus*, near upon two hundred years ago, in his *ſcholia de germana accentuum pronunciatione*, added by way of appendix to his commentary, *de veteri et recta pronunciatione linguæ Græcæ.*

THERE he tells us, [r] quod ad tonos pertinet — quum repertos eſſe conſtat non ut longitudinem, ſed ut altitudinem, æquabilitatem, depreſſionem, circumductionem ſyllabarum metiantur, manifeſtus eſt eorum error, qui cum alia ſpecie accentuum, i. e. cum temporibus confundunt, ita ut quæcunque acuenda vel flectenda eſt ſyllaba, eam producant; quæcunque deprimenda vel æquabiliter pronuncianda, eam corripiant.

THE ſame author likewiſe denies, that the "*ſpirits* or *breathings* were invented to in-

[r] p. 145.

indicate the roughneſs or ſmoothneſs of letters; but only the broadneſs or narrowneſs of the pronunciation; as it proceeds, either from a full or a thin breath." [s] Neque enim reperti ſunt ſpiritus vel aſperitati vel lenitati, ſive (ut alii volunt) lævitati literarum ſignificandæ, ſed ut latitudinem pronunciationis declarent, quæ quidem vel a copioſo, vel a raro ſpiritu proficiſcitur. In this particular he has no followers, that I know of: and I believe never will: but in the former caſe he is ſeconded by *Monſieur Lancellot*, author of the *nouvelle Methode*, &c. or *a new method of learning the Greek tongue*; a work univerſally eſteemed; firſt publiſhed a century ago, and which goes under the name of the Meſſieurs de *Port Royal*, of which ſociety he was a member. This gentleman ſeems to have had *Mekerchus* in his eye, when he tells us, — [t] La choſe où d' ordinaire on ſe trompe plus dans la pronunciation, eſt de confondre les accens avec la quantité, &c. " There is nothing wherein people are more apt to be de-

[s] p. 149.

[t] Lib. IX. cap. VI. p. 549. or p. 292. of the Engliſh Tranſlation.

deceived in the pronunciation, than in confounding accent with quantity; which — are two very different things. For quantity denotes the length or ſhortneſs of the ſyllables, and their duration in pronouncing; whereas the accent only points out the elevation, and depreſſion of the voice."

THAT accent and quantity are two very different things, I readily confeſs; for elſe the antients had been miſtaken in the number of the προσῳδίαι; and [u] *Ariſtotle* would not have made acuteneſs and gravity, of different conſideration from length and ſhortneſs. Nay, I have ſhewn above, againſt thoſe, who would make the only uſe of accents to be, "to diſtinguiſh quantity," that this was not the original deſign of them; and that where quantity has the moſt to do, (as in poetry) theſe have the leaſt. But what then? though accent and quantity are not the ſame things, yet they may be cloſely connected; and as quantity, we

[u] τᾶυτα δὲ διαφέρει — κὴ δασύτητι κὴ ψιλότητι κὴ μήκει κὴ βραχύτητι, ἔτι δὲ κὴ ὀξύτητι κὴ βαρύτητι κὴ τῷ μέσῳ. de Poetic. — c. 20.

we know, is the general foundation of accents, and the accent often leads to the knowledge of quantity; ſo they may have ſome properties in common: hence, though it be the peculiar province of quantity to denote the "length or ſhortneſs of the ſyllables; and of accents, to point out the elevation, and depreſſion of the voice," yet, as it is natural, in the raiſing of the voice, to [w] extend it; and in the falling of it, to contract it; ſo in this reſpect, accent ſeems to be confounded with quantity: I ſay, ſeems to be ſo; for the real quantity is not changed, as metre will ſhew; except in ſome few inſtances, where the acute is found to have made an actual alteration in the quantity; thus,

Τρῶες δ' ἐρρίγησαν, ἐπεὶ ἴδον ἄϊολον ὄφιν, &c.
Ergo Trojani horruerunt, ut viderunt varium ſerpentem, &c.
Il. 12. v. 208.

Here the ſcholiaſt upon *Hephæſtion*, ſaid to be *Longinus*, makes the following obſervation; [x] Ἰδοὺ ὁ τελευταῖος πρὸς πυρρίχιος μὴ ὑπάρχει· ἐπειδὴ δὲ τὴν ὀξεῖαν ἔχει ἐπικειμένην ἐπὶ τὸ ο, ἀντὶ

[w] Τίς ἡ κραυγή; τίς ὁ τόνος τῆς φωνῆς; *Æſchin.* in Cteſiphon, p. 124. Edit. Oxon.

[x] *Hephæſt.* Enchirid. p. 77. Edit. Traject. ad Rhen.

ἀντὶ τροπῆς παρείληπται, τῆς ὀξείας μηκυνούσης τὸ ō. — "You see, the last foot is a Pyrrichius; but whereas it has an acute over the ō, it has been accepted for a trope, the acute lengthening the ō." Nay, presently after, he says, ἡ μὲν ὀξεῖα τοιαύτην ἔχει φύσιν καὶ δύναμιν, ὡς μὴ μόνον ἐπικειμένη ἐπάνω βραχείας, μηκύνειν αὐτὴν, ἀλλὰ καὶ προκειμένη καὶ μεθακειμένη δύνασθαι τῇ βραχείᾳ χρόνον χαρίεσθαι. "The acute has such a nature and power, as not only to lengthen a short syllable, when it is placed over it; but, being set before or after a short syllable, to be able to give time to it;" of which he gives us instances in both kinds.

THOUGH the last mentioned scholium was only brought to shew one of the extraordinary powers of the acute accent, even to change the real quantity; yet it is a striking proof at the same time of the falsity of the opinion, I am now combating, that the accent only raises the voice, but gives no duration in pronouncing. Whereas according to the scholiast, it always does this, and sometimes a great deal more.

THE

THE antient grammarians had certainly no conception, that there could be any elevation of voice without an addition of time: [y] Wherefore *Porphyry* περὶ προσῳδίας lays it down, as a maxim, ἔτε χρόνος χωρὶς τόνε ἐυρίσκεσθαι, ἔτε τόνος χωρὶς χρόνε. "Neither time is found without tone, nor tone without time." And [z] *Dionyſius Thrax*, who taught at *Rome* in the time of *Pompey* the great, defines a tone thus, τόνος πρὸς ὃν ᾄδομεν, ἢ τὴν φωνὴν ἐυρυτέραν ποιεῖμεν. "A tone or accent is that by which we ſing to a word, and dilate the voice." And experience confirms all this; to which we may ſafely appeal, whether, together with the tone, or raiſing of the voice, we do not alſo perceive an ἔκτασις, or extenſion of the ſyllable: as βίος, life; βιός, a bow; in the firſt, the penultimate is evidently the more extended ſyllable of the two; in the ſecond, the ultimate has the difference in duration. So again, [a] πρωτότοκος, *primogenitus*, *firſt-*

[y] MS. Bib. Reg. Ang. p. 2.

[z] Vid. Wetſten. Append. ex MS. in Bibliothec. Medic. p. 169.

[a] ——— ὥς τις περὶ πόρτακι μήτηρ
Πρωϊοτόκος. Il. P. ψ 5. Upon which the ſcholiaſt remarks

firſt-born, and πρωτοτόκος, *primipara*, or *ſhe that is delivered of her firſt child*; I may defy any body to vary the accent in theſe two words, without affecting the quantity at the ſame time.

INDEED the abſurdity is ſo glaring, that later writers have given it up as indefenſible, to have a pronunciation formed upon the plan of both accent and quantity; and the learned author of the Diſſertation againſt *Greek* accents has demonſtrated the impoſſibility of it, in ſo ſolid and judicious a manner; that I ſhould derogate from his reaſoning, to give it in any other, than his own words: "[b] No man can read proſe or verſe according to both accent and quantity. For every accent, if it is any thing, muſt give ſome ſtreſs to the ſyllable, upon which it is placed. And every ſtreſs, that is laid upon a ſyllable, muſt neceſſarily give ſome extent to it: for every elevation of the voice implieth time, and time is quantity;

marks thus; πρωτοτοκος] πρώτως τετοκυῖα. τῷ ὂν τόνῳ παροξυτόνως, ἵν' ᾖ ἐνεργητικόν· προπαροξυτόνως δὲ δηλοῖ ἡ λέξις τὴν πρώτως τεχθεῖσαν.

[b] P. 67.

tity; — even a rough breathing is able to make a ſhort vowel long for no other reaſon, but becauſe it layeth a greater ſtreſs upon it, than a ſmooth breathing doth. — It cannot therefore be ſaid, that accents only denote an elevation of voice. For no ſuch elevation can ſubſiſt, and be made ſenſible in pronouncing, whatever may be done otherwiſe in ſinging, without ſome ſtreſs or pauſe, which is always able to make a ſhort ſyllable long."

WHEN he ſays, "Whatever may be done otherwiſe in ſinging," he ſeems to allude to an argument drawn from muſic, which the *Port Royal* grammar has offered in ſupport of its notion, that the elevation of voice implies no time: which carrying ſome plauſibility in it, it might look like partiality in me, and not doing juſtice to my adverſary, to ſuppreſs it. The author then of this work, after having laid down his own hypotheſis; by way of corroborating it, immediately ſubjoins, as follows; or comme dans la muſique, *&c.* "Now as in muſic we obſerve, that the baſe notes have often-

oftentimes ſeveral meaſures, whereas the higher notes have but one, or leſs than one; that theſe paſs ſometimes quicker, and the others very ſlowly: in like manner, it is an eaſy matter in pronunciation to elevate a ſyllable, and, if requiſite, to make it ſlide nimbler; and on the contrary, to depreſs another, and at the ſame time to give it, if neceſſary, a ſlower motion."

THE whole force of this argument, you ſee, lies in a compariſon between muſic and ſpeaking; that whatever may be done in one caſe, may as eaſily be done in the other. But to draw a concluſion merely from a compariſon, is very unſafe; unleſs the things compared are in all reſpects equal: but the ſubjects in this caſe are diſparate; for though muſic and diſcourſe fall under the common genus of ſinging; yet in the firſt, the motion is διαστηματική, as *Euclid* calls it, *diaſtematic*, or diſtinguiſhed by intervals; in the ſecond, συνεχής, *continued*. Now where the motion is by intervals, as in muſic, every note is *ad libitum*, both as to the elevation, and depreſſion of it;

it; as to the number of times the elevated or depreſſed note ſhall be repeated; as to the meaſurement of it, whether it ſhall be held a longer, or a ſhorter time; and laſtly, as to the ſtreſs that ſhall be laid upon it.

BUT in continued motion, as in diſcourſe, which is compoſed of many ſyllables and words, as a tune is of many notes; you cannot depreſs or elevate the voice as often, and whereſoever you pleaſe. There muſt be an elevation upon every word (enclitics excepted) and no more than one elevation on any one word; and that on the ſyllable, which bears the acute accent; which for that reaſon, however the quantity may require it, cannot glide on ſo very nimbly, as the objection ſeems to think it may: for a greater ſtreſs is to be laid on that ſyllable, than on any other of the word. And hence nothing is more common in antient writers, than to call the tone or accent, ſimply and emphatically, Τάσις, *extenſion*; as in the Παρεκβολαί of *Herodian*, [c] Διαλί τὸ εἰπὲ, καὶ ἐλθὲ καὶ ἐυρὲ ἀορίς-ω ὄντα δευτέρω ὀξ-

[c] P. 47.

ὀξύνονται, τῶν ἄλλων βαρυνομένων; ἐπειδὴ τὰ ἄλλα βραχέα παραλήγεται, ταῦτα δὲ μακρᾶ, ὡς ἓν διήλλαξαν κατὰ τὴν παραλήγουσαν, διήλλαξαν καὶ περὶ τὴν ΤΑΣΙΝ. "Why are εἶπὲ, &c. being the ſecond aoriſts, oxytones, whereas other aoriſts are barytones? *Anſw.* Becauſe others have the penultimate ſhort, but theſe have it long: ſince therefore they have varied in their penultimate, they vary alſo in their accent." And what the property of the accent is, as conveyed to us under the word τάσις, [d] *Hermogenes* the Rhetorician will inform us, τοῦτο γάρ ἐστιν ἡ τάσις, τὸ ἀποτετάσθαι ἐπὶ μακρότερον ἢ χρὴ τὸ πνεῦμα. "Τάσις is, when the breath is extended longer than it ought to be;" i.e. than the quantity requires.

BUT enough has been ſaid of an opinion, which has no longer any patrons, that

[d] See *H. Steph.* Theſaur. in voce τάσις. *Hermogenes* of *Tarſus* lived under the emperor *M. Antoninus*; who with wonder heard him declame, when but fifteen years old. As he was a remarkable inſtance of an early genius, he was no leſs ſo of the decline of his great parts, by the time he came to man's eſtate: which gave occaſion to *Antiochus* the ſophiſt to ſay of him; ὗτος Ἑρμογένης, ὁ ἐν παισὶ μὲν γέρων, ἐν δὲ γέρουσι παῖς. *Philoſtr.* de vit. ſoph. l. 2. c. 7.

that I know of, to ſupport it. Only it may be worth while to take notice, that however *Monſieur Lancellot* may be miſtaken in denying, that accents give any time or extent to ſyllables; yet his doctrine of accents, as to the placing of them, is intirely conformable to the uſual method of accentuation: he does not ſay, that the moderns uſe them differently, from what the antients did; but all along ſuppoſes that they proceed upon the ſame principles; much leſs does he give the leaſt hint, that the firſt grammarians applied accents to the ſole uſe "of diſtinguiſhing quantity," or to that uſe at all. This happy diſcovery was reſerved for thoſe that came after him. But as I have already ſhewn, that the antient inſtructors in the metrical art had other ſigns, and thoſe more effectual than accents, to ſhew the quantity of each ſyllable in verſe; ſo I ſhall ſhew in the next place, that they could not poſſibly have been applied to this uſe in the pronunciation of *Greek* proſe; for that the antient *Greek* proſe, in which accents were chiefly concerned, was not read by quantity.

CHAP.

CHAP. IV.

That the antient Greek proſe was not pronounced according to Quantity.

WHERE quantity is the general rule of pronunciation in any language, as in the *Latin* tongue, the penultimate, or laſt ſyllable but one in polyſyllable words, is the ſyllable chiefly to be attended to; which if long, then the tone or accent is laid upon that ſyllable; as, Obſcūrus, Herōis: But if the penultimate be ſhort, the tone aſcends, and is laid upon the antepenultimate; without any regard had to the quantity of the laſt ſyllable; as, tenĕro, Domĭnos.

BUT this is not the caſe in the pronunciation of *Greek* proſe; where the principal regard is had to the final ſyllable; and the quantity of the penultimate is but of ſecondary conſideration; whereby it frequently happens, that though the penultimate of a word be long, yet the quantity of it ſhall paſs off unnoticed, or rather in ſound appear

pear ſhort, by the ſtreſs of the voice being laid on ſome other ſyllable; as, Ἥρωος, Διόγνητος, Ἁρπαγμός: and again, though the laſt ſyllable but one be ſhort; yet in pronunciation, it ſhall be equal to the time of a long ſyllable, by becoming the ſeat of the accent; as, Ἀγγέλε, καταφέρω. But I ſhall not content myſelf with barely affirming; eſpecially, as the main queſtion comes now to be diſcuſſed. I ſhall therefore endeavour to eſtabliſh the truth of my propoſition, "that the ancient *Greek* language was not pronounced by quantity," (*i. e.* uniformly and conſtantly ſo, as was done in the *Latin* tongue,) by the following arguments.

1*ſt*. FROM the *Greeks* often making the final ſyllable of a word, the ſeat of the accent; as well as regulating the accents by it.

2. FROM the various dialects in uſe among the different nations of *Greece*; who frequently accented one and the ſame word in different manners.

3. FROM authorities.

SEC-

SECTION I.

1*ſt*. My firſt proof is drawn from the *Greeks* often making the final ſyllable of a word, the ſeat of its accent; as well as regulating their accents by it.

Both *Greeks* and *Latins* were agreed, for the more harmonious modulation of their reſpective languages, never to remove the accent any farther from the end, than to the third ſyllable incluſively. But then the latter, pronouncing all their words with a grave upon the laſt ſyllable, or with a depreſſion of voice there, left only two places for the acute accent; the penultimate and antepenultimate: which made it almoſt impoſſible for them to ſpeak otherwiſe than by quantity, if the word was a polyſyllable; or to ſpeak by quantity at all, if it was a diſſyllable, and the penultimate ſhort: they could not well avoid doing the firſt; becauſe it would have been abſurd and prepoſterous always to have inverted the quantity, and to have penacuted the word, if the penultimate had been ſhort; and antepena-

penacuted it, if long; which yet muſt have been the caſe, where there were only two places for their accents; and one of theſe the penultimate, that, by which they regulated their accent: nor could they poſſibly have done the ſecond, *i. e.* ſpeak by quantity at all in pronouncing words of two ſyllables, with the penultimate ſhort; it being contrary to the genius of the *Latin* language, ever to lay the ictus or accent on the laſt ſyllable; which yet muſt be done to ſpeak in Iambics.

BUT the *Greeks* having one place more than the *Latins* to raiſe their voice upon, and give a tone to their words, *viz.* the ultimate or laſt ſyllable; and that of principal conſideration too, as whereby they regulated their accents; hence, whenever they made choice of that for the place of their accent; (as the uſe and cuſtom of their language often required they ſhould,) this ſituation of the tone muſt needs affect the preceeding ſyllables; and, though long by nature or poſition, occaſion them to be

pronounced with a certain contraction or remiſſion of voice, in order to give the due intenſion to the accented ſyllable; it being natural in every word, ἐπιτείνειν καὶ ἀνιέναι, to *intend* and *remit*; and the intended or heightned ſyllable being that, which has the tone upon it; and, if it be the ultimate of a polyſyllable, it neceſſarily follows, that the quantity muſt be violated, if either of the two preceeding ſyllables be long; unleſs you can ſuppoſe it poſſible to pronounce by accent and quantity at the ſame time, though their places be different; which has been before ſhewn to be impracticable, and is now generally given up. This therefore conſtitutes one material difference in the pronunciation of the two languages; that the *Greeks* admitted an acute accent on the laſt ſyllable of their words, which the *Latins* did not, excepting ſome few for diſtinction-ſake; as,

Pone ſubit conjux — Æn. II. ℣. 725.

where *Servius* tells us, *Pone* is to be read with an acute final; *Pone*] Poſt; ſed loco tantum, non et tempori adjungitur, et eſt adver-

adverbium; atque ideo ultima ſyllaba habet accentum.

THE fact, of this difference of pronunciation in the two languages, is not to be denied; though the modern readers by quantity, either are really ignorant of it, or affect to be ſo. For elſe they would never ſay Θέος, Ἄνηρ, Πόταμος, in the *Æolic* dialect, rather than Θεός, Ἀνήρ, Ποταμός, as the reſt of *Greece* pronounced theſe words; as if, becauſe the *Latins* allowed no place for the acute accent beſides the penultimate and antepenultimate, therefore the *Greeks* did not. For I may venture to appeal to theſe gentlemen, if they do not therefore ſay Θέος, or Ἴω, in *Greek*, becauſe they would ſay *Deus*, or *Io*, in *Latin*; grounding their pronunciation upon the ſuppoſed analogy between the two languages. But both *Greeks* and *Latins* are againſt them in this particular.

PRISCIAN in his book [a] de Accentibus has the following remark; Notandum etiam quod acutus accentus apud Latinos duo loca

[a] *See* Putſchii Gram. Lat. Auct. Vol. 2. p. 1287.

ca habet, penultimum et antepenultimum; apud Græcos autem penultimum, antepenultimum, et ultimum. Could any one then ever think of making the *Latin* pronunciation the model for pronouncing *Greek?* and muſt not that pronunciation of the *Greek* language, which excludes the laſt ſyllable of a word from ever having the tone upon it, be deemed vicious and barbarous?

DONATUS has ſaid the ſame; [b]Acutus, cum in Græcis dictionibus tria loca teneat, ultimum, penultimum, et antepenultimum; tenet apud Latinos penultimum et antepenultimum, ultimum nunquam. And hence the learned Dr. *Bentley* in his treatiſe, *de Metris Terentianis*, has very judiciouſly obſerved; that the *Latin* comic poets were ſingularly careful not to lay the ictus or accent upon the laſt ſyllable of their words; Jam vero id Latinis comicis, qui fabulas ſuas populo placere cuperent, magnopere cavendum erat; ne contra linguæ genium, ictus ſeu accentus in quoque verſu ſyllabas ver-

[b] P. 1741. ibid.

verborum ultimas occuparent. Id in omni metro, quoad licuit, obſervabatur; ut in his,

'Arma virúmque cáno, Trójæ qui prímus ab óris
Itáliam fáto prófugus Lavínaque vénit, &c.

Qui perite & modulate hos verſus leget, ſic eos, ut hic accentibus notantur, pronuntiabit; non, ut pueri in ſcholis, ad ſingulorum pedum initia,

'Italiám fató profugús Lavínaque vénit,

ſed ad rythmum totius verſus. Ubi nulla vox, ut vides, accentum in ultima habet, præter unicam illam *virúm*: idque recte ob ſequens encliticon *que*. — Totum autem hoc, quod de ictu in ultimis ſyllabis cautum fuiſſe diximus, de ſecunda tantum trimetri διποδίᾳ capiendum; nam in prima & tertia ſemper licuit; ſiquidem iſtâ ſine veniâ conclamatum actumque erat de comœdia tragœdiaque Latina. Cum igitur hunc verſum ſimileſque apud noſtrum videris,

Malúm quod iſti di deæque omnés duint:

cave vitio id poetæ verteris; etſi *malum* illud & *omnes*, ſi in communi quis ſermone ſic acuiſſet, deridiculo fuiſſet. Nimirum aures vel invitæ patienter id ferebant, ſine

quo ne una quidem in fabula ſcaena poterat edolari.

BUT then what was an indulgence to a poet in a *Roman* audience, and only tolerated, becauſe the evil was unavoidable, was the perfection of the *Grecian* ſtage: For there the poet eſpecially ſhewed his ſkill, in making his Iambics appear in the moſt ſtriking manner poſſible. And *Ariſtotle* gives us the reaſon; for ſpeaking in his [c] book *de Poetica*, how nature of herſelf finds out the metre, which is beſt adapted to the ſubject, he mentions Iambic verſe, as moſt ſuitable to tragedy, Μάλιστα γὰρ λεκτικὸν τῶν μέτρων τὸ ἰαμβεῖόν ἐστι· σημεῖον δὲ τούτου, πλεῖστα γὰρ ἰαμβεῖα λέγομεν ἐν τῇ διαλέκτῳ τῇ πρὸς ἀλλήλους. "Iambics are the moſt proper of all metres; and as a proof of it, our common diſcourſe with one another runs for the moſt part in Iambics." And again, in his [d] Rhetoric, ὁ δὲ Ἴαμβος αὐτή ἐστιν ἡ λέξις ἡ τῶν πολλῶν. Now every body knows, an Iambic foot conſiſts of a ſhort ſyllable, and a long one, as θεός; and ſuch

[c] Sect. 4. [d] De Rhetor. lib. 3. c. 8.

ſuch does every oxytone of two ſyllables ſound to the ear, be the metrical quantity of the ſyllable what it will; as ὀξύς, καλά: for if you pronounce it with the modern readers of *Greek*, ὄξυς, κάλα, you ſound it like a *Spondee*, and not as an *Iambus*. And though the *Romans* were neceſſitated to do ſo for the reaſon aſſigned above, as not allowing themſelves to place the accent on the final ſyllable; yet the *Greeks* lay under no ſuch neceſſity; who, if we may believe *Ariſtotle*, ſpoke Iambics in their common diſcourſe.

AND as the final ſyllable of a word among the *Greeks* was capable of bearing an accent; ſo farther, they regulated their accents by it. I do not mean, that you could always certainly know by the laſt ſyllable of a word, where its accent was actually to be laid; (though very frequently you could; but particular rules or cuſtoms might interfere;) but you could both know, where it might be laid; and where, according to the common dialect, it could not poſſibly take place. If the ultimate was ſhort, the

antepenultimate might have the accent upon it, though the penultimate were long: for this was one eſſential difference between the *Greek* and *Latin* languages; that of the three times or meaſures of depreſſion, (conſiſting of two ſyllables, a long and a ſhort one,) which both languages admitted of, after the elevation of the accent; the *Greeks* required the middle ſyllable to be the long one; the *Latins* the laſt ſyllable: It was ſufficient for the *Greeks* to ſay ἄνθρωπος, with an acute upon the antepenultimate, though the intermediate ſyllable were long; becauſe the regulator of the accent, *i. e.* the ultimate was ſhort; and it was ſufficient for the *Latins* to ſay, homines, accented in the ſame manner, though the ultimate were long; becauſe the penultimate was ſhort; which was the ſyllable, by which the *Latins* regulated their accents: If then the ultimate was ſhort, the *Greeks* might, without any regard had to the middle ſyllable, accent the antepenultimate; hence you find [e] *Macrobius* in his treatiſe, De differentiis & ſocietatibus

[e] P. 557, Edit. Lugd. Bat.

tatibus Græci Latinique verbi, expreſſing himſelf, as follows; In illis verbis, quæ in ον mittunt paratatícon, & propter βραχυκαταληξίαν tertium a fine patiuntur accentum, &c. propter βραχυκαλαληξίαν, *i. e.* by reaſon of their ending with a ſhort ſyllable.

AGAIN, if the ultimate was long, they could not exceed the penultimate in laying on the accent; for it was an eſtabliſhed rule with the *Greek* maſters, [f] μακρᾶς ὔσης ἐπὶ τέλους ὐ δύναλαι προπαροξυνθῆναι λέξις κοινή. "If the final ſyllable be long, a common word cannot have the acute on the antepenultimate." Where by a *common word*, he means words in the common dialect, in contradiſtinction to *Attic* and *Ionic* words; ſome of which take this liberty; as ὄφεως, Πηληϊάδεω. And this is the reaſon aſſigned by the laſt named [g] author, why καλαγράφω, περιφέρω, and other barytone verbs, compounded with a prepoſition, ſtill retain the accent in the ſame place, as their ſimples did; quod apud Græcos in communi lingua fieri non poteſt, ut cum finalis

[f] Theodori. Gram. Introduct. lib. 3.

[g] 537—540. Id.

finalis ſyllaba longa eſt, tertius a fine habeatur accentus ; ω autem naturaliter longa eſt; ergo nunquam accentus in hujuſmodi verbis apud illos in tertium gradum ſyllabarum recedit.

[h] *Apollonius* had made the ſame obſervation before, and doubtleſs upon the ſame principle. For whereas, according to him, many words could be diſcovered, whether they were only ſingle ones, or two diſtinct words, merely by a change of the accent, as, διὸς κῦρος, διόσκυρος ; on the contrary, barytone verbs, as " καλαγράφω, and the like, could not be diſcovered by the accent, whether they were one part of ſpeech, or two ;" τὸ δὲ καλαγράφω, εἴτε δύο μέρη λόγυ εἰσὶν, εἴτε ἕν, ὐκ ἐνδείκνυ̃σαι διὰ τῆς τάσεως, ϰ̀ τὰ τύτοις ὅμοια. And again, ἐν τῷ καλαγράφω, εἰ μὴ συνῆπ̃αι τὰ τῆς προθέσεως πάν̃ως ἀμετάβλη̃α. " [i] In καλαγράφω, if the prepoſition be connected, the accent ſhall by no means change its ſeat.".

NOR were the antient *Latin* grammarians ignorant of this difference of accenting

[h] De Conſtruct. lib. 4. LL II. Edit. Ald.
[i] Lib. 4. c. 6.

ing in the two languages. For *Servius* ad Æn. I. ℣ 100. on the word *Simois*, makes the following remark; Nomen hoc integrum ad nos tranſiit, unde ſuo accentu profertur (ſc. Σιμόεις;) nam ſi eſſet Latinum, in antepenultima haberet accentum, quia ſecunda a fine brevis. It ſeems then, that, though the penultimate being ſhort might be a reaſon for acuting the antepenultimate in *Latin*; yet it was not ſo in *Greek*; and therefore, notwithſtanding the ŏ ſhort, *Servius* ſays, it was to be pronounced, Σιμόεις, with an acute upon the middle ſyllable.

A LIKE remark he has upon the word *Periphas*, Æn. II. ℣ 476. *Una ingens Periphas* — his note upon *Periphas* is, Ultima accentum non habet, ne fœmininum ſit; nec tertia a fine, quia noviſſima longa eſt; ergo rī habebit accentum; and yet there could be no doubt, either about the quantity of the penultimate of this word, or the pronunciation of it in verſe: but for all this, the proſe-pronunciation, we are told, was *Períphas*, becauſe the laſt ſyllable was long.

By what has been here offered, I think it plain even to a common capacity, that there is, and always muſt have been, an eſſential difference in the pronunciation of the *Greek* and *Latin* tongues. Two languages, that admit of different places for their tones or accents; and that have different rules for laying them on; however the metrical pronunciation, or the reading of verſe may be the ſame, (where quantity is the rule, and accent has little or nothing to do;) yet in proſe-diſcourſe, diveſted of theſe ſhackles, they can never have one common ratio, or manner of pronunciation. And hence it is real matter of ſurprize, that [k] *Henninius*, the moſt elaborate writer of any we have, againſt the cauſe I am here defending, in his ΕΛΛΗΝΙΣΜΟΣ ΟΡΘΩΙΔΟΣ, ſeu Græcam linguam non eſſe pronunciandam ſecundum accentus diſſertatio paradoxa, ſhould pretend to eſtabliſh his four infallible rules, as he calls them, for the modulation of the *Greek* tongue, with ſo weak an argument, as that which ſtands at the head of his proofs; *viz.* Ob ana-

[k] Pag. 91. §119.

analogiam Græciſmi cum Latiniſmo; when the difference of the *Greek* and *Latin* pronunciation, as has been ſhewn above, is ſo very notorious. Though to ſay the truth, the rules themſelves are juſt as infallible, as the arguments, by which he ſupports them: neither of them is good for any thing. — The rules are as follows[1],

I. OMNIS vox monoſyllaba modulationem habet in ſua vocali; ut, φῶς, νῆς, ἅλς, &c.

II. OMNIS vox diſſyllaba modulationem habet in ſyllaba priori; ut, λόγοι, ὅδοι, φώνη, (quamvis ita notentur accentu, ὁδοί, φωνή, &c.)

III. OMNIS vox polyſyllaba penultimam longam modulatur; ut, ἄνθρωπος, τύπτωμαι, (lege ἀνθρῶπος, τυπτῶμαι, &c.)

IV. OMNIS vox polyſyllaba, penultima brevi, modulatur antepenultimam; ut, dóminus, ἀλόγων (lege ἄλογων,) &c.

Now theſe, it ſeems, are rules, tum apud Latinos quam Græcos, ſine ulla exceptione

[1] P. 88, 89, 90.

ceptione æternæ veritatis. Whereas, the firſt of them excepted, which can admit of no diſpute, and I ſuppoſe, is true of all languages in the world; the other three in regard to the *Greek* language, are no rules at all, but infallibly falſe. For, if there be any oxytones in the *Greek* language, as it has been proved there are, then "every diſſyllable cannot be modulated on the penultimate:" and if the regulation of the accent frequently depends upon the laſt ſyllable, then may a word of many ſyllables, notwithſtanding the penultimate be ſhort, have that place for the modulation of its accent: and, vice verſa, with the penultimate long, it may yet be modulated on the antepenultimate. So that they rather deſerve to be called rules of eternal falſity, than merit the name he has given them, of *eternal verity*.

SECTION II.

2. ANOTHER demonſtrative argument againſt a metrical pronunciation of *Greek* proſe, is to be drawn from the diverſity of dialects, which were in uſe in antient *Greece*;

Greece; and which prevailed more eſpecially, while the *Greek* language was in its moſt flouriſhing condition.

A LANGUAGE, like that of the *Greek* tongue, ſpoken by ſo many nations at the ſame time, could hardly be ſuppoſed to be uniform in its pronunciation. They that would not receive laws from one another in their political capacity, would never have endured any incroachment upon their natural liberty of ſpeaking as they pleaſed.

HENCE each nation had its peculiar dialect, ſtill ſpeaking the ſame language in general, but differing more or leſs from other nations, as their ſituation, commerce, and other circumſtances made them have more or leſs intercourſe with one another. The principal dialects, which were four, are to be traced up to the moſt early times of *Greece*. For, as the *Greeks* were called *Hellenes*, and *Greece Hellas*, from *Hellen* the ſon of *Deucalion*, as ſome ſay; or, according to others, the ſon of *Jupiter*, ſurnamed *Deucalion*; ſo, when his ſons

came to be diſperſed in ſeveral places, and no longer preſerved the ſame uniform language; the variations of this language had the name of [a] dialects given them.

HENCE from [b] *Dorus*, one of his ſons; thoſe that removed into the places about *Parnaſſus* and *Æſopus*, were from him all denominated *Dorians*; and their dialect, *Doric*: which was ſpoken by the *Rhodians*, *Cretans*, *Peloponneſians*, *Sicilians*, *Libyans*, and the inhabitants of antient *Epire*.

FROM [c] *Æolus*, another ſon, *Æolia* had its name; for having built ten cities, he called

[a] Διασπαρέντων γὰρ τύτων εἰς πλείονας τόπυς, καὶ τὴν αὐτὴν φωνὴν ἔκ ἔτι φυλαξάντων, ἀλλὰ τῇ τύτων μεταβολῇ ἅμα καὶ τὴν φωνὴν μεταβαλλόντων, συνέβη διαλέκτυς λέγεσθαι.

Περὶ διαλέκτων, ἐκ τῶν Ιωάν. Γραμματ. τεχνικῶν.

[b] Ἀπὸ μὲν ὖν Δόρυ τῦ Δευκαλίωνος καὶ Πύῤῥας παιδὸς, μετοικήσαντας εἰς τὰς περὶ τὸν Παρνασσὸν τόπυς καὶ Αἰσωπὸν Δωριεῖς ἀπ' αὐτῦ, προσαγορευθῆναι πάντας συνέβη, καὶ τὴν διάλεκτον Δωρίδα· ἣ πάνυ χρῶνται Ῥόδιοί τε καὶ Κρῆτες, καὶ Πελοποννήσιοι, καὶ Σικελοὶ, καὶ Λίβυες, καὶ οἱ τὴν παλαιὰν Ἤπειρον οἰκῦντες. Idem.

[c] Ἀπὸ δὲ Αἰολῦ — Αἰολὶς ἐκλήθη· ὅτος γὰρ δέκα πόλεις κτίσας, τήνδε χώραν Αἰολίαν, καὶ τὴν διάλεκτον Αἰολίδα προσηγόρευσεν. Idem.

called the region or province, *Æolia*, and the dialect, *Æolic*.

[d] THE *Ionic* dialect received its denomination from *Ion*, a grandson of *Hellen*; who having removed into *Asia Minor*, and built thirteen cities, he called the dialect after his own name, *Ionic*. The cities which were built by him; and consequently, that used this idiom, were, *Clazomene*, *Lebedos*, *Phocæa*, *Priene*, *Miletus*, *Mycale*, *Erythra*, *Tios*, *Samos*, *Colophon*, *Ephesus*, *Chios*, *Smyrna*.

THE [e] *Attic* made the fourth dialect, and had its name, either from *Atthis*, daughter of *Cranaus*, king of *Attica*; or, as others think, it was so called ἀπὸ τῦ παράλιος, from being adjacent to the sea-coast; as, Virg. Ecl. 11. v. 24.

— in Actaeo Aracintho.

Actaeo, littorali debemus accipere, *Serv.*

To

[d] Ἡ δὲ Ἰὰς ἀπὸ Ἴωνος — ἐκλήθη· ἔτος γὰρ δοκῦσαν τῇ Ἀτθίδι τὴν αὐτὴν εἶναι διάλεκτον, μεταναστὰς, καὶ κτίσας πόλεις ιγ, ἀφ' ἑαυτῦ Ἰάδα προσηγόρευσεν· αἱ δὲ πόλεις αὗται, Κλαζομεναί, Λέβεδος, Φωκαία, Πριήνη, Μίλητος, Μυκάλη, Ἐρυθρὰ, Τίος, Σάμος, Κολοφῶν, Ἔφεσος, Χίος, Σμύρνα. *Idem.*

[e] Ἀτθὶς δὲ ἐκλήθη ἤτοι ἀπὸ Ἀτθίδος τῆς Κραναῦ θύγατρος, (ἐγένετο δὲ ἔτος τῆς Ἀττικῆς βασιλεύς) ἤτοι ἐκλήθη ἔτως ἀπὸ τῦ παράλιος εἶναι, Ἀττική τις ἔσα. *Idem.*

To theſe ſome have added the κοινὴ διάλεκτος, *common dialect*, making it a fifth. Διάλεκτοι δέ εἰσιν, εἰ μὴ τὴν κοινήν τις καταριθμοίη, πέντε, ſays *Joannes Grammaticus*: "The dialects are five, if you take in the common." But as this was what all uſed promiſcuouſly; as it inſinuated itſelf into all the dialects in the manner of uſing the ſame words; and as it had no peculiar idiom, or appropriate form belonging to it; which according to *Corinthus*, is eſſential to a dialect, Διάλεκτός ἐστιν Ἰδίωμα γλώσσης· for theſe reaſons we think with *Strabo* and the elder *Greeks*, that they ought only to be reckoned four, [f] Ἐπὶ τούτοις μὲν ἓν πολλὰ ἔθνη γεγένηται· τὰ δ' ἀνωτάτω τοσαῦτα, ὅσας μὴ διαλέκτους παρειλήφαμεν τὰς Ἑλληνίδας· τούτων δ' αὐτῶν τεσσάρων ὄντων, &c. "There are many nations of *Greece*; but the chief are as many, as the dialects of the *Greek* tongue, that is, four.

AND even of theſe four moſt noted varieties, the laſt named author informs us, they

[f] *Strab.* Geograph. lib. VIII. p. 513. Edit. Amſtelod.

they were originally but two; [g] τὴν μὲν Ἰάδα τῇ παλαιᾷ Ἀτθίδι τὴν αὐτὴν φαμέν· καὶ γὰρ Ἴωνες ἐκαλοῦντο οἱ τότε Ἀττικοὶ, καὶ ἐκεῖθεν εἰσὶν οἱ τὴν Ἀσίαν ἐποικήσαντες Ἴωνες, καὶ χρησάμενοι τῇ νῦν λεγομένῃ γλώττῃ Ἰάδι· τὴν δὲ Δωρίδα τῇ Αἰολίδι.

"We ſay, that the *Ionic* dialect is the ſame with the antient *Attic*; for the antient *Athenians* were called *Ionians*, and thence ſprang thoſe *Ionians*, who made ſettlements in *Aſia*, and uſed that dialect, which we now call the *Ionic*. We alſo ſay the *Doric* was the ſame with the *Æolic*." As a remarkable proof of this latter, we find *Pindar*, who wrote in the *Doric* dialect (though occaſionally he mingled it with the others) declaring, that he writes in the *Æolic*;

[h] —— ἐμὲ δὲ στεφανῶσαι
κεῖνον ἱππικῷ νόμῳ
Αἰολῇδι μολπᾷ
χρή.

—— Me autem coronare
Illum equeſtri lege
Æolico cantu
Oportet.

THE

[g] *Ibid.* [h] *Pind.* Olymp. Ode I. αντισ. δ.

THE difference of dialects in the *Greek* language made a great difference in the ſtile even of the moſt approved writers. For inſtance, the *Ionians* delighted in extenſions and reſolutions of their words, whilſt the *Attics* loved contractions; τοῖσι Σαμίοισι — and, ἀπ' Ἀρχίεω is the ſtile of *Herodotus* for τοῖς Σαμίοις — and, ἀπ' Ἀρχίε· whilſt Θάτερον — τὄνομα — &, κᾆτα — for τὸ ἕτερον — τὸ ὄνομα — and κἄ εἶτα — is the currency of *Demoſthenes*. Each place and author too had their peculiar words; hence *Moeris Atticiſta* in his λέξεις Ἀτθικῶν κὰ Ἑλλήνων, acquaints us, γελωνεῖν κὰ γελωνίσκειν vociferare, Θεκυδίδης, Ἀτθικῶς· βοᾶν κὰ κράζειν, Ἑλληνικῶς. Βαλανεὺς curioſus Ἀτθικῶς, παρὰ Πλάτωνι, κὰ Ἀριςοφάνη ϖελαργοῖς· πολυϖράγμων, Ἑλληνικῶς.

Now there is no ſaying, that one of theſe is more ſtandard *Greek* than the other; they are both of them dialects; and *they* talked and wrote the beſt *Greek* in *Ionia* and *Attica*; who, cæteris paribus, conformed moſt to the idioms and proprieties of the places

places they lived in; and that even exclusive of analogy, and grammatical conſtruction; for herein dialects differ from the common language; that "the latter is reducible to rules and canons, but the former muſt be reſolved into idioms." [k] Ἀναπεμπτέον δὲ ταύτην μὴ ὡς πρὸς κανόνα, τὰς δὲ λοιπὰς πρὸς ἰδιότητα. And hence the antient ſcholiaſt upon *Pindar* informs us, ἡ Γραμματικὴ ἐπὶ μόνῃ τῇ κοινῇ διαλέκτῳ κράτος ἔχει. Olymp. 3. "Grammar is in force only in the common dialect." And upon what other plan than this, can we account for that manner of expreſſion ſo frequent in *Demoſthenes?* where, inſtead of two accuſative

[i] Ἡ ἄρα συνήθεια τῶν τί τε ἐστὶν Ἑλληνικὸν, καὶ τὶ ἀνελλήνιστον, γίνεται κριτήριον. Sext. Empiric. adverſ. Mathem. c. x. p. 37.

Οὐ μὴν ἀλλ' εἴπερ ἄριστα Θρακιστὶ διαλέγεσθαι φαμὲν, τὸν ᾧ σύνηθές ἐστι, Θρακιστὶ διαλεγόμενον· καὶ κάλλιστα Ῥωμαιστὶ, τὸν ᾧ σύνηθες Ῥωμαίοις· ἀκολουθήσει καὶ τὸ, Ἑλληνιστὶ ὑγιῶς διαλέγεσθαι, τὸν ᾧ σύνηθες Ἕλλησι, διαλεγόμενον, ἐὰν τῇ συνηθείᾳ, ἀλλὰ μὴ τῇ διατάξει κατακολουθῶμεν. *Ibid.* p. 43.

Πολλαὶ γάρ φασιν εἰσὶ συνήθειαι· καὶ ἄλλη μὲν, Ἀθηναίων, ἄλλη δὲ Λακεδαιμονίων· καὶ πάλιν Ἀθηναίων διαφέρουσα μὲν ἡ παλαία· ἐξηλλαγμένη δὲ ἡ νῦν. *Ibid.* p. 45.

[k] Joan. Grammat. περὶ διαλέκτων.

ſative caſes after a verb tranſitive, (which itſelf is an atticiſm) you ſhall have one of theſe accuſatives turned into a genitive, the adjective or participle following it ſtill continuing an accuſative, and agreeing with it in ſenſe, though not in conſtruction; as [1] Ἴσασιν ἄτ' Ἀμφιπολιτῶν ἐποίησε τὺς παραδόντας αὐτῷ τὴν πόλιν, καὶ Πυδναίων τὺς ὑποδεξαμένυς. "They know how he ſerved the people of *Amphipolis*, who delivered up their city to him; and the *Pydneans*, who opened their gates to him." This manner of expreſſion, I ſay, can only be reſolved into the peculiarities of the *Attic* dialect.

AND the ſame that has been ſaid of the great difference of ſtile in the *Greek* language, occaſioned in part by the variety of dialects, that were in uſe among different nations, holds true likewiſe of the pronunciation.

DIFFERENT nations, according to the dialects they uſed, frequently pronounced the ſame words very differently; one nation

[1] Olynth. 1. p. 3. Edit. Baſil.

tion raiſing the voice, ſuppoſe, upon the antepenultimate; while the reſt of *Greece*, or common dialect made the penultimate, or ultimate, as it might happen, the ſeat of the accent of the ſame word. Thus, the *Attics* would ſometimes ſay ἄληθες for ἀληθές, as

[m] ἈΛΗΘΕΣ; ὦ δειλόταλε πάντων δαιμόνων.
Siccine eſt, ut dicis? O deorum omnium meticuloſiſſime.

and χάριεν for χαρίεν, as

[n] Ἢ χάριεν ἀνθρώποισι
Aut gratum hominibus.

THE *Dorics* too, inſtead of ſaying, ἄξω, νομέυσω, θύσω, &c. with the tone on the penultimate, would circumflex the ultimate, and ſay, ἀξῶ, νομευσῶ, θυσῶ, &c.

[o] — σὺ δὲ τὰν ὄϊν ὕστερον ἀξεῖς.
Tunc tu poſtea ovem abduces.

[p] — τὰς δ' αἶγας ἐγὼν ἐν τῷ δὲ νομευσῶ.
Ego autem interea capellas paſcam.

[q] Νῦν ΘΥΣΩ τὰ πίτυρα.
Nunc furfures ſacrificabo.

Now

[m] *Ariſtoph.* in *Plut.* v. 123. [n] v. 145. *Ibid.*
[o] *Theocrit. Idyll.* I. v. 11 [p] v. 14. [q] *Idyll.* II. v. 33.

Now it is impoſſible theſe varieties ſhould have happened, had quantity been the rule of pronunciation.

BUT let us enquire a little more particularly into the alterations, which the dialects made in the pronunciation of the ſame word in different parts of *Greece*.

1. AND, 1*ſt*. For the *Attic* dialect. In general, we learn from *Joan. Grammaticus*, that the *Attics* changed the tones of certain words; Ἀλλάτ]ϐσι δὲ κ᾽ τὲς τόνϐς. More particularly, they differed from the common proſody, ſometimes by transferring the accent from the penultimate to the ultimate; as ἰδέ, for ἴδε, λαϐέ, for λάϐε· but oftner by tranſpoſing the accent from the ultimate to the penultimate, or antepenultimate; as μῶρος for μωρός. Μῶρος παρὰ Ἀτ]ικοῖς ϖροπεριϖᾶται, ſays *Suidas*:

> [r] Καὶ πῶς ὦ ΜΩΡΕ σὺ, &c.
> At quomodo ô tu fatue, &c.

and πόνηρος when explained by ἐπίϖονος, miſer, ærumnoſus, for ϖονηρός.

Παϖαί·

[r] *Ariſtoph.* in *Nub.* v. 396.

[s] Παπάι· ΠΟΝΗΡΟΥΣ γε εἶπας ἡμῖν ξυμμάχους.
Papæ: miſeros mihi adjutores narras,

[t] Ἀναβαίνετ' ὦ πόνηρα, κὐυζόμενα.
Aſcendite, O miſeri, & vagientes.

Concerning which word, as alſo, μόχθηρος for μοχθηρός, [u] *Ammonius*, or rather *Tryphon*, (for they are his words which he quotes) argues, that according to analogy, they ſhould be pronounced with an acute upon the ultimate, being derivatives in ρος, and their prototypes, πόνος, and μόχθος· "But notwithſtanding, it is not to be wondered at, if the *Attics* make theſe words gravitones; for they like to have a grave upon the laſt ſyllable; for they ſay, ἄδελφε, like ἄπελθε, putting an acute upon the antepenultimate." εἰ δ' οἱ Ἀτ]ικοὶ βαρυ]ονοῦσιν, οὐ θαυμασ-όν ἐσι· χαίρουσι γὰρ τῇ βαρύτηι· ἄδελφε γὰρ λέγουσι, τὴν πρώτην ὀξυ]ονοῦντες, ὡς ἄπελθε.

AND in confirmation of the above uſage of the *Attics*, we meet with the word Θετ]αλός in [w] *Stephanus Byzantinus*; the feminine

[s] *Id.* in *Plut.* v. 220. [t] *Id.* in *Veſp.* v. 421.
[u] Περὶ ὁμοίων κὐ διαφόρων λέξεων. Edit. Amſtelod.
[w] De Urbibus in voce Θεσσαλία.

minine of which, being alſo the name of a Play of *Menander*, he acquaints us, "The *Attics* by way of peculiarity uſed to accent on the penultimate," τὸ Θετ]άλη δρᾶμα Μενάνδρε βαρύνε]αι παρὰ' Ατ]ικοῖς, εἰς ἰδιότη]α τεθέν.

AND the old [x] Scholiaſt upon *Ariſtophanes* has made the ſame remark upon the word;

Πριάμενος ΘΕΤΤΑΛΗ'Ν·
Theſſalam emens;

τὸ δὲ Θετ]άλην Ἀτ]ικοὶ βαρύνεσιν οἱ κατὰ Μένανδρον, ὡς δαμάλην.

2. NEXT for the *Ionic* dialect. The *Ionians*, upon making any alteration in a word, either by way of increaſing, or diminiſhing it, often changed its tone; as, when they turned proparoxytone nouns of the ſecond declenſion in εια into ιη, at the ſame time they made them paroxytones; thus, you will find in *Herodotus* ἀεικίη, ἀτρεκίη, ἐπιμελίη, for ἀείκεια, ἀτρέκεια, ἐπιμέλεια· the very reverſe of what would have happened, had theſe words been directed by the quantity of the middle ſyllable. Again, in the participle

[x] Ad *Ariſtoph.* Nub. v. 747.

ciple of the preterperfect tenſe paſſive, which is regularly acuted upon the penultimate, as ἠκεσμένος, πεφρασμένος, the removal or change of a letter or ſyllable ſhall make the tone aſcend; ſo βλήμενος for βεβλημένος,

——— ὄθι ξανθὸς Μενέλαος
ubi flavus Menelaus
Βλήμενος ἦν.
Vulneratus fuerat. *Il.* δ. 210.

and ἄσμενος for ἡσμένος, of which *Etymologus* thus, ὁ παθητικὸς παρακείμενος, ἧσμαι· ἡ μετοχὴ, ἡσμένος, καὶ ἄσμενος, τροπῇ τοῦ η εἰς α. "Paſſive preterperfect tenſe, ἧσμαι· participle, ἡσμένος, and ἄσμενος, by η being changed into α. The ſame author, as alſo *Heſychius*, *Thomas Magiſter*, and *Phavorinus*, give a like account of ἐληλάμενος, by reduplication for ἐλάμενος, and that again for ἠλασμένος. Hear what the laſt of theſe [y] authors ſays, ἐληλάμενος, δεῖ γράφειν προπαροξυτόνως, ὡς ἐτάμενος· ἐπειδὴ γὰρ ἐληλασμένος καὶ ἐτασμένος ἦσαν· ἔπαθον δὲ τὴν τοῦ σ ἀποβολήν· διὰ τοῦτο

δὲ

[y] *Phavorinus*, in voce ἐληλάμενος.

δὲ κὴ περὶ τὸν τόνον ἐκαινοτομήθησαν. "Ἐληλάμενος must be written with an accent upon the antepenultimate, like ἐτάμενος: for whereas theſe words ἐληλασμένος, and ἐτασμένος were penacuted; but ſuffered the caſting away of the σ̄, for this reaſon, there is an innovation made in their tone." Wherefore *Thomas Magiſter* in his Ὀνοματ. Ἀτ]ικ. Ἐκλογάι, juſtly adds, οἱ Ἐληλαμένος, κὴ ἐκ ἐληλάμενος γράφοντες, ἁμαρτάνεσι. "They that write ἐληλαμένος, with an acute on the penultimate, and not ἐληλάμενος, antepenacuted, are miſtaken."

AND not only where there was a change of the letters of a word; but even the change of quantity, (the letters remaining the ſame) ſometimes occaſioned, with the *Ionians*, an alteration of accent. For you find this canon in *Etymologus*; Ἐπὶ τῶν εἰς ᾱ βραχυκα]αληκτόντων, εἰώθασιν οἱ Ἴωνες βαρύνειν τὰς λέξεις, οἷον, ἄγυια, &c. ὅταν δὲ γένη]αι ἡ τελευταῖα συλλαβὴ μακρὰ, Ἰωνικῷ ἔθει κα]αβιβάζεται ὁ τόνος, οἷον, ἀγυιά, &c. "When words ended in ᾱ ſhort, the *Ionians* uſed to make them barytones, as ἄγυια, &c. but if the laſt ſyllable

ſyllable were ᾱ long, the accent, according to the *Ionic* uſage, was thrown down, or forced upon the ultimate, as ἀγυιά." You will meet with examples in *Homer* of the accenting of this word both ways,

— Σκιόωντό τε πάσαι ἀγυιάι. *Odyſſ.* β. 388.
Obumbrabanturque omnes viæ.

— Μέσην ἐς ἄγυιαν ἰῶσαι. *Il.* Υ. 254.
In mediam viam profectæ.

Not but all the printed copies, I have ſeen, write it ἀγυιάν here, as well as in the former example; however, the [z] *Etymologiſt* quotes the paſſage with an acute upon the antepenultimate; ſaying withal, ἀναλογώτερον δέ ἐστι τὸ ἄγυια. And [a] *Phavorinus* tells us expreſſly, that *Ariſtarchus* read it in the ſame manner, Ἄγυια ἡ ἀγυιὰ εὕρηται παρ' Ὁμήρῳ· Ἀρίσταρχος,—ΜΕΣΗΝ ΑΓΥΙΑΝ, προπαροξυτόνως ἀναγνώσας ἐν τοῖς ἑνικοῖς· τὸ —εὐκ]ιμένας κατ' ἀγυιὰς—ὀξυτόνως προσέφερεν. "Both ἄγυια and ἀγυιά are found in *Homer*; *Ariſtarchus*, after having read ΜΕΣΗΝ ΑΓΥΙΑΝ, as a proparoxytone in the ſingular number, has pronounced it as an oxytone in

[z] In voce ἀγυιά [a] In voce ἀγυιά.

in the following paſſage, ἐϋκτιμένας κατ' ἀγυιάς."

3. As to the *Doric* dialect. *Joannes Grammaticus* and *Corinthus* both inform us, that " Adverbs of quality, which the common dialect uſed to circumflex on the laſt ſyllable, were penacuted by the *Dorians*; who, inſtead of καλῶς, σοφῶς, κομψῶς, ἁπλῶς, uſed to ſay, κάλως, σόφως, κόμψως, &c." Βαρυτονοῦσιν οἱ Δωριεῖς τὰ ποιότητος δηλωτικὰ ἐπιρρήματα, κάλως, &c. λέγοντες.

On the other hand, ſay they, " What we make barytones, the *Dorians* circumflex, as, ἐτῶς, παντῶς, for ἔτως, πάντως." They alſo ſaid, ἀμᾶ for ἅμα,

— [b] ἀμᾶ κ' ἠμαυτὸν ἀείδων.
ſimul & meipſum celebrans.

and παντᾶ for πάντη, which *Corinthus* confirms by an authority out of *Pindar*,

— Πρόφαντον σοφίαν καθ' Ἑλλανας ἐόντα παντᾶ.
Clarum ſapientia inter
Græcos ubique. Olymp. I. l. ult.

THE

[b] *Theocrit.* Idyl. XI. 39.

THE above named grammarians likewiſe take notice, that the *Dorians* penacuted verbs ending in ον· καὶ τὰ εἰς ον λήγοντα προπαροξυνοῦσιν, ἐλάβον, ἐφάγον, ἐλέγον, ἐτρέχον, that is, provided they were third perſons plural; which was done for diſtinction-ſake, as [c] *Macrobius* had obſerved long before. Δωριεῖς, in illis verbis quæ in ον mittunt paratatícon, & propter βραχυκαταληξίαν tertiam a fine patiuntur accentum, tertiam numeri pluralis diſcretionis gratia βαρυτονοῦσιν, ἔτρεχον ἐγὼ προπαροξυτόνως, ἐτρέχον ἐκεῖνοι, βαρυτόνως.

IT would be endleſs to remark all the variations from the common rules of proſody or of accenting words, in uſe among the *Dorians*; which were ſo many, as, I don't doubt, made them as little underſtood by the generality of other *Greeks*, as *Corniſh* or *Scotch* would be to the inhabitants of *Norfolk* or *Suſſex*.

4. FOR the *Æolic* dialect. The *Æolians* being a colony of the *Dorians*, there was a

[c] De differentiis & ſocietatibus Græc. Latinique verbi. p. 557.

a greater reſemblance betwixt the dialects of theſe two people, than of any other of the *Greeks*. The general character of this dialect was, "To [d] invert oxytone words," Ἴδιον δὲ αὐτῆς ἐστι τὰς ὀξυτόνους λέξεις ἀναστρέφειν. Hence the *Æolians* got the name of βαρύτονοι or βαρύνταλοι: and it is upon this dialect, that the *Latin* tongue was formed; which in polyſyllable words has but two places for its accent, the penultimate and antepenultimate.

More particularly, the *Æolians* pronounced oxytones of two ſyllables with a tone upon the penultimate, ſaying, κάλος, θύμος, θέος, inſtead of καλός, θυμός, θεός. But if they were polyſyllables, then they threw it upon the antepenultimate, as πόταμος, ἄγαθος for ποταμός, ἀγαθός. [e] Acutitone participles in ως were changed by them into ων, and made gravitones; as εἰρήκων, νενοήκων, for εἰρηκώς, νενοηκώς. They farther turned the infinitives of circumflex verbs in ειν into ην, changing the circumflex into an acute

[d] *Joan. Gram.* περὶ Αἰολίδος.
[e] Vid. *Corinth.* & *Joan. Gram.* περὶ Αἰολιδ.

acute upon the penultimate, saying φίλην, κάλην, φρόνην, instead of φιλεῖν, καλεῖν, φρονεῖν. The article ὁ, ἡ, τὸ, with the pronoun σός following it, was joined to the latter, and penacuted; as, for ὁ σὸς, ἡ σὴ, τὸ σὸν, ὅσος, ἥση, ὅσον.

THE words, ϖοτνία and λιγεῖα in the common dialect, as, ϖολνία γῆ, *Heſych.* μᾶσα λιγεῖα, [f] *Strab.* according to the *Æolic* dialect were written with an acute on the antepenultimate; as in the hymn of *Sappho* to *Venus*, quoted by [g] *Dionyſius* of *Halicarnaſſus*,

Μή μ' ἄταισι μηδ' ὀνίαισι δάμνα
πότνια θῦμον.
Confici ne me patiaris, oro,
Diva, dolore.

And in a fragment of *Steſichorus*,

Δεῦρ' ἄγε Καλλιόϖεια λίγεια.
Huc agedum Calliopea canora.

THUS have I abundantly proved, from the variety of idioms or dialects, peculiar to

[f] P. 534. Edit. Amſtelod.
[g] Περὶ Συνθεσ. Sect. 23.

to different countries of *Greece*, how impoſſible it was for quantity, or that manner of pronunciation, which all agreed to uſe in the reading of poetry, to be the uniform ſtandard of proſe-pronunciation: becauſe, in virtue of the dialects, what was right and proper in one place, was counted vitious in another: a difference, with which, as [h] *Quinctilian* obſerves, the *Latin* tongue was not embarraſſed; which had one ſhort, ſimple way of ſpeaking every where. Cujus (ſermonis) difficilior apud Græcos obſervatio eſt, (quia plura illis loquendi genera, quas διαλέκτους vocant; & quod alias vitioſum, interim alias rectum eſt) apud nos vero breviſſima ratio.

SECTION III.

My third argument againſt a metrical pronunciation of *Greek* proſe is to be drawn from authorities. And here *Homer* ſhall lead the van. Not that it is poſſible, from the nature of his compoſitions, that himſelf ſhould deliver any rules of proſody, or inform us in what manner his own words

[h] Inſt. Orat. lib. 1. c. 5.

words ſhould be accented. But then others could do it for him; and as he was an author [a] publickly read in the ſchools of *Greece* from the earlieſt times; and was the firſt book their youth were taught; and as, even in learning a poem, before they chaunted or ſung it, they were to be taught, as I have already ſhewn, to read it like proſe, κατ' ἐντριβῆ προσῳδίαν, "according to the cuſtomary reading by accent;" ſo it is highly probable, that the grammarians employed their principal ſkill about this book, and were very careful to tranſmit to poſterity his manner of accenting his words. Hence [b] *Ariſtotle*, who himſelf corrected the *Iliad*, and preſented it to *Alexander the Great*, mentions *Hippias* the *Thaſian*, as having ſolved certain difficulties merely κατὰ προσῳδίαν, "by the accent."

AND the names of many authors are yet extant, who profeſſedly treated of the *Homeric*

[a] Καὶ διὰ τοῦτο βεβληθῆναι τοὺς προγόνους ἡμῶν ἔντιμον αὐτὸν ποιῆσαι τὴν τέχνην, ἐν τε τοῖς τῆς μουσικῆς ἄθλοις, καὶ τῇ ΠΑΙΔΕΥΣΕΙ τῶν νεωτέρων. *Iſocrat.* Panegyric. p. 125. Edit. Par.

[b] De Poetic. c. 25.

Homeric accentuation. Thus we learn from [c] *Suidas*, that *Tyrannio Phoenix*, the freedman of *Terentia*, *Cicero*'s wife, amongſt a variety of books, wrote one περὶ Ὁμηρικῆς προσῳδίας. *Ptolemæus Aſcalonita* did the ſame, and his work comprehended both the *Iliad*, and the *Odyſſey*; for [d] *Ammonius* quotes him in both parts. *Herodian* too, beſides his Προσῳδία καθολικὴ in XX books to the Emperor *M. Antoninus*, and his Ἀνόμαλος Προσῳδία, and Ἀτ]ικὴ Προσῳδία, compiled alſo an Ὁμηρικὴ Προσῳδία, cited both by *Suidas*, and the *Etymologicon*.

BUT here our adverſaries will tell us, "That theſe books are now loſt; and therefore it is impoſſible to ſay, what the *Homeric* accents were: not like the modern ones, you may be ſure; nor ſuch as violated quantity."

BUT what then? what, though the books themſelves be [e] loſt; yet ſome of them were too uſeful, and inſtructive in their kind, not to have their authorities often made

[c] In voce Τυραννίων. [d] In voce Σταφυλή.

[e] Several of theſe grammarians are not totally loſt, but only have never yet been publiſhed. The reader

made uſe of, and the teſtimonies alledged from them, tranſcribed into the works of ſubſequent writers: by which means we have many valuable remains of this ſort, ſerving to determine this point beyond all contradiction, that *Homeric* accents differed nothing from thoſe of after-ages.

Ariſtarchus, whoſe authority in reſpect to *Homer* is *inſtar omnium*; who, as [f] *Tully* ſays,

reader may ſee a catalogue of the *Grammatici Græci adhuc inediti*, and in what libraries they are to be found, in *J. Albert. Fabricii Biblioth.* Græc. lib. v. c. 7. Among theſe is *Ariſtarchi Grammatici Canonum Theſaurus. Cod.* 6. *Bibl. Regiæ Pariſ. Labbe* p. 104. *Bibl. novæ MSS.* Which ſingle book, if ever it ſees the light, will, I make no doubt, from ſuch Canons of *Ariſtarchus* as are found diſperſed up and down in the antient Scholia, be perfectly deciſive in my favour. There is alſo in the Bodleian library at *Oxford*, an epitome by *Theodoſius* of *Herodian*'s Προσῳδία καθολική, with this title, Κάνονες τῆς καθολικῆς προσῳδίας τῦ σοφωτάτυ Ἡρωδιάνυ, ὃς περιέτεμε Θεοδόσιος ὁ Γραμματικὸς, φυλάξας τὸν ἀριθμὸν τῶν βιβλίων. On occaſion of which MS. *Fabricius* quotes the following words of a learned man; E re literaria foret, (inquit clariſſ. Necorus) ſi hæc epitome Theodoſii & alia nonnulla veterum technicorum opuſcula, quæ in bibliotheca Oxonienſi latent, in lucem aliquando protraherentur. *Fabric.* Biblioth. Græc. lib. v. c. 7. p. 10.

[f] Fam. Epiſt. lib. III. XI.

ſays, *Homeri* verſum negat, quem non probat; and had nothing to do, but [g] ὀβελίζειν, *to mark with the figure of a dart* ſuch verſes as were to be rejected; his evidence of the conformity of *Homeric* accents to thoſe of later times, has been ſeen already in the word [h] ἀγυια, which, whether oxytone or proparoxytone, is equally incompatible with a metrical pronunciation.

THE ſame antient critic is likewiſe cited by the [i] Scholiaſt upon *Homer* for reading Θεων in the following line with a circumflex upon the ultimate:

Ἀλλοῖε παρ' Σιμόεντα θεῶν ἐπὶ καλλικολώνῃ. *Il.* Υ. v. 53.

Alias prope Simoenta in amœno colle diis ſacro, vel a diis frequentato.

The common reading is

— θέων ἐπὶ Καλλικολώνῃ.
Currens ſuper Callicolone.

Ammonius περὶ ὁμοίων καὶ διαφόρων λέξεων, upon the word τριετες, brings the authority of *Ptolemæus Aſcalonita*, who appeals to the poet, i. e, to *Homer* for the different accenting of that word in different ſignifications: Τρί-

[g] *Id.* lib. IX. 10. [h] Vid. p. 109.

[i] Ἀρίσ-αρχος ἀνέγνω περισπωμένως τὸ χωρίον θεῶν λέγων. Schol.

Τρίετες βαρυτόνως, καὶ Τριετὲς ὀξυτόνως διαφέρει, φησὶ Πτολεμαῖος ὁ Ἀσκαλονίτης· ἐὰν μὲ γὰρ βαρυνόησωμεν, ἔσαι ἐπὶ χρόνυ· διὸ καὶ ὁ ποιητὴς φησίν,

Ὡς τριέτες μὲ ἔληθε δόλῳ· *Odyſſ.* β. ϛ. 106.

ἐὰν δὲ ὀξυτονήσωμεν τριετὲς, ὡς ἐυφυὲς, ἔσαι ἐπὶ ἡλικίας· οἷον, τριετὲς τὸ παιδίον. "Τρίετες with a grave accent, and τριετές with an acute final differ, ſays *Ptolemy Aſcalonita*; for, if it is a gravitone, it is meant of *time*; wherefore too the Poet ſays,

Ὡς τρίετες, &c.

Sic triennium quidem latuit dolo.

But if it has an acute on the laſt ſyllable, it is to be underſtood of *age*, as τριετὲς τὸ παιδίον, a child of three years old." And ſo we read in [k] *Plato*, ſpeaking of children, τριετεῖ δὲ δὴ καὶ τετραετεῖ, καὶ πενταετεῖ καὶ ἑξαετεῖ ἤθει ψυχῆς τῶν παιδίων, &c.

Ὅθεν τὸ, continues *Ammonius*,

Ἑξετέ', ἀδμήτην, *Il.* ψ. ϛ. 266.

Sexennem, indomitam,

χρὴ ἓν ἀναγινώσκειν, ὡς ἀξιοῖ ὁ Ἀσκαλωνίτης. "we ought therefore to read it (ἑξετέ',) as *Aſcalonites* thinks." *Ammonius* is here miſtaken,

[k] De Legibus, lib. 7. p. 278

taken, if what *Euſtathius* ſays on the place be true; τὸ δὲ ἐξέτεα, οἱ μὲν προπαροξύνουσιν, ὡς Ἀσκαλωνίτης, &c. and accordingly, all the editions of *Homer* have adopted that reading. The truth of the caſe ſeems to be this; that common dialect (to which *Euſtathius* adds tradition, οἱ δὲ παροξύνουσιν, ὡς τὸ εὐγενέα, οἷς φασὶν ἕπεται καὶ ἡ ΠΑΡΑΔΟΣΙΣ) requires, it ſhould be an oxytone: but the *Attics*, as *Suidas* informs us, read it with a grave accent on the laſt; which he confirms by an authority out of *Ariſtophanes*. Ἐξέτει, βαρυτόνως, Ἀττικῶς· Ἀριστοφάνης Νεφέλαις·

Οἶδ' ἐξέτει σοὶ τραυλίσαντι πιθόμενος.

Scio me tibi ſexenni & balbutienti obſecutum fuiſſe.

THE above named *Ammonius* alſo cites *Ptolemy*'s ſecond book of accents upon the *Odyſſey*, to point out the difference between Σταφυλή & Σταφύλη: for with an acute upon the ultimate he explains it by ὀπώρα *autumn*, or *the fruits of it*; particularly the *grape*. Hence we read

Ἐν δ' ἐτίθει σταφυλῇσι μέγα βρίθουσαν ἀλωήν. *Il.* σ. 561.

Poſuit in eo & uvis admodum gravatam vineam,

but

[1] In Nub. Edit. Baſ. p. 104.

but with a grave upon the laſt, it ſignifies a *level* or plumb-line;

— Σταφύλῃ ἐπὶ γῶτον ἴσας. *Il.* β. ϒ. 765.
Ad perpendiculum dorſo pares.

Stephanus Byzantinus, to prove that the word "Πάμφυλις muſt have an acute upon the antepenultimate, like Ἄγρυλις, becauſe of ῡ long," alledges, "For thoſe which have ῡ ſhort, have the accent upon the laſt ſyllable;" for which he brings his authority out of *Homer* in the word Πηγυλίς· Ἐχρῆν δὲ τὸ Πάμφυλις προπαροξύνεσθαι· ὁμοίως τῷ Ἄγρυλις, διὰ τὸ τὸ ῡ μῆκος· τὰ γὰρ συνεσταλμένον ἔχοντα τὸ ῡ ὀξύνεσθαι· Πηγυλίς·

— Νὺξ γὰρ ἐπῆλθε κακὴ, βορέαο πεσόντος,
Πηγυλίς. *Odyſſ.* ξ. ϒ. 476.
Nox enim ingruit mala, Borea incidente, Glacialis.

THE ſame author upon the teſtimony of *Homer* proves that Στρατια, the name of a city of *Arcadia*, is to be read with a grave upon the laſt ſyllable; Στρατία, Βαρυτόνως Ἀρκαδικὴ πόλις· Ὅμηρος,

Ῥίπτηνε Στρατίηνε — *Il.* β. ϒ. 606.

after

after which he ſubjoins as follows, Τρία δὲ σημαίνει ἡ Στρατια, τὴν πόλιν, καὶ τὸ σύστημα τῦ στρατῦ μετὰ τῆς αὐτῆς γράφης, ἀλλὰ τόνῳ διαφόρῳ. Ὀξύνεται γὰρ τὸ δηλωτικὸν τῦ συστήματος, τῦ τῆς πόλεως βαρυνομένου. Τὸ ἀξίωμα ἡ Στρατεία, καὶ διὰ διφθόγγῳ, καὶ βαρύνεται. "Στρατια ſignifies three things, a *city*, a *corps* or *body* of troops; and theſe with the ſame writing, but with a different accent, Στρατία, Στρατιά. But when it ſignifies *dignity*, it is written with a diphthong, and is a gravitone."

ONE inſtance more, and that may ſuffice to convince all, but thoſe who are reſolved at no rate to be convinced, that *Homeric* accents were of the ſame nature, and no more coincided with quantity, than thoſe of later times. It is well known, that αἰπύ the adjective is marked with an acute upon the ultimate, and is always found ſo accented in *Homer*;

— καὶ Τηρείης ὄρος αἰπύ. *Il.* β. ν. 829.
— & Terëæ montem altum.

but *Euſtathius* tells us, "That ſome, and among the reſt the writer *de Gentilibus*, (i.e. *Stephanus*

Stephanus abovenamed) write it, as a gravitone, that is to ſay, circumflex it upon the penultimate to diſtinguiſh it from the epithet." Τινὲς δὲ, ἐν οἷς καὶ ὁ τῶν ἐθνικῶν γραφεὺς, βαρυτόνως μὲν γράφουσιν Ἄιπυ, τετέσιν προπερισπωμένως πρὸς διασολὴν τοῦ ἐπιθέτου. And ſo it is written in *Homer*,

— εὐκ̣ί̣τον Ἄιπυ. *Il.* β. ν. 592.
— bene ædificatum Æpy.

LET us now paſs on to ſome other authorities. And here I ſhall take them, as near as I can, in the order of time, in which they lived, beginning with *Ariſtotle*; whoſe teſtimony ought to have great weight, both on account of his univerſal knowledge, and of the age he lived in; being born [m]Olymp. XCIX. 1. 384 years before *Chriſt*; and a diſciple of *Plato* 20 years, and afterwards teaching ſchool at the [n] *Lyceum* in *Athens*; beſides having had the direction of the ſtudies of *Alexander* the *Great*.

Ariſtotle

[m] Vid. *Fabric.* Bibl Græc. lib. 3. c. 6.

[n] Γυμνάσιον—καὶ ἱερὸν Ἀπόλλωνος τοῦ Λυκίου, *Lucian.* Dial. de Gymnaſiis.

Ariſtotle was perfectly well acquainted with the whole doctrine of accents: the number and names of them ſtood, exactly as they did in after-times; and ſo did their powers.

AMONG the *proſodies*, which were ſeven in number, three were called *tones*, the *acute*, the *grave*, and the *circumflex*: and our [o] author makes the knowledge of theſe, and the manner of uſing them, of ſpecial conſideration in the art of ſpeaking, ὡς τοῖς τόνοις (δεῖ χρῆσθαι,) οἷον, ὀξείᾳ, καὶ βαρείᾳ, καὶ μέσῃ· And [p] elſewhere he ſhews, how only by a ſkilful management of theſe, a ſubtil diſputant may ſometimes embarraſs his adverſary; for in his work de *Sophiſticis Elenchis*, ſpeaking of the ſeveral ways of deceiving by that ſort of falſe reaſoning, which is παρὰ τὴν λέξιν, or ἐν τῇ λέξει, that is, which ariſes from ſome fallacy in a ſingle word; among the reſt, he makes one to be παρὰ τὴν προσῳδίαν, "from the accent;" and he accounts for the deceit thus, Ἡ δὲ ἀπάτη

[o] *Ariſtot.* Rhetor. lib. 3. c. 1.

[p] *Ibid.* lib. 1. c. 4. —7.

ἀπάτη γίνεσθαι — ἐπὶ τῶν παρὰ τὴν προσῳδίαν, ὃ γὰρ ἄλλο δοκεῖ σημαίνειν ἀνιέμενος καὶ ἐπιτεινόμενος λόγος, ἐστὶν ὀδενὸς, ἢ οὐκ ἐπὶ πολλῶν. "The *paralogiſm* which is drawn from the accent, therefore deceives us, becauſe we think it makes no difference at all, or but very little, in the ſignification of a word, whether it be pronounced with an intenſe tone or a remiſs one:" *i.e.* whether the ſtreſs of the voice be laid upon one ſyllable of the word or another; as whether we ſay, ἐκτὸς, or ἕκτος, μύριοι, or μυρίοι· whereas the different accenting of a word creates a great difference in the ſenſe, and often cauſes a fallacy.

THAT this muſt be *Ariſtotle*'s meaning, and that by ἀνιέμενος καὶ ἐπιτεινόμενος λόγος he deſigns the acute and grave tone of a word, is very evident; 1. becauſe the paſſage, conſiſtently with his reaſoning, will admit of no other conſtruction, and he himſelf explains it in this manner, in his chapter [q] de *Solutione captionum in dictione conſiſtentium*, Ὅλως δὲ ἐν τοῖς παρὰ τὴν λέξιν λόγοις, ἀεὶ κατὰ τὸ ἀντικείμενον ἔσται ἡ λύσις, ἢ παρ' ὃ ἔστιν ὁ

[q] Lib. 2. c. 23.

ὁ λόγος — εἰ παρὰ προσῳδίαν ὀξεῖαν· ἡ βαρεῖα προσῳδία λύσις· εἰ δὲ παρὰ βαρεῖαν, ἡ ὀξεῖα. "In ſophiſms which are made from a word, the ſolution will always be found in the oppoſite of that word.— If the quibble ariſe from an acute, ſubſtitute a grave in its ſtead, and that will be the ſolution of it; & vice verſa."

2. GRAMMARIANS mean nothing more by an accent in pronunciation, than the intenſion or remiſſion of the voice upon certain ſyllables of a word: thus *Dionyſius Thrax*, [r] Ἔστι τόνος ἐπίτασις ἢ ἄνεσις ἢ μεσότης συλλαβῶν εὐφωνίαν ἔχουσα. "A tone is the intenſion or remiſſion of ſyllables, or a participation of both (as in a circumflex word) producing *euphony*, or good ſound."

AND laſtly, the *Greek* commentator [s] *Alexander Aphrodiſienſis*, upon this place, not only confirms all that has been ſaid; but likewiſe gives ſuch an exemplification of his author's meaning, as makes it impoſſible to miſtake

[r] Vid. *Wetſten.* Append. p. 169. ex MS. *Dion. Thra.* in Biblioth. Medic.

[s] In Sophiſt. *Ariſtot.* Elench. p. 22. 13.

miſtake him; his words are theſe. Οὐ γὰρ ἴσασιν οἱ ἐρωτώμενοι, ὅτι ἄλλο σημαίνει ὁ λόγος ἀνιέμενος καὶ ἐπιτεινόμενος, τυτέστιν ὀξυνόμενος ἢ [t] περισπώμενος· ἐπὶ ὀδενὸς γὰρ τὸ αὐτὸ σημαίνει ἐπιτεινόμενος καὶ ἀνιέμενος, ἢ μάλιστα ἐπὶ πολλῶν· ἐπ' ὀλίγων δὲ πάντων [πάντως] [u] Θαλῆς γὰρ καὶ Θαλῆς τὸ αὐτὸ δηλοῖ, καὶ ἄμφω γὰρ ὀνόματα κύρια· ἄγνος δὲ καὶ ἁγνὸς, καὶ Ἄργος καὶ ἀργὸς ἄλλο καὶ ἄλλο δηλοῖ, καὶ σχεδὸν ἐπὶ πάντων. "For the perſons interrogated do not know, that the intenſion or remiſſion of a word, that is, pronouncing it with an acute or a grave tone makes a different ſignification; but a word with an intenſe and remiſs tone on a certain ſyllable of it, in no inſtance imports the ſame thing; or rather, not in very

[t] *Alexander* uſes the word περισπώμενον in the ſame latitude, as *Ariſtotle* did; not only for a circumflex, which is made up of an acute and a grave, but for a grave alone: and that *Ariſtotle* uſed it ſo, he particularly remarks, p. 50. β. Βαρεῖαν γὰρ προσῳδίαν παντάχῃ τὴν περισπωμένην λέγει.

[u] I am inclined to think it ſhould be Θάλης καὶ Θαλῆς, making the firſt of them a barytone; both as it ſuits our Author's purpoſe better, and as *Moeris Atticiſta* and *Phavorinus* expreſsly take notice, Θαλῆς, περισπώμενον, Ἀττικῶς· βαρύτονον δὲ Ἑλληνικῶς· καὶ ὅτε μὲν περισπᾶται Θαλῆς ἐστιν ἡ γενικὴ· ὅτε δὲ βαρύνεται, Θάλητος.

very many: in a few inſtances indeed; Θαλής with an acute upon the ultimate, and Θαλῆς with a circumflex ſignify the ſame; for both are proper names; but ἄγνος a barytone, and ἁγνός an oxytone are different words; the one ſignifying, *vitex* a kind of *withy* or *willow*; the other *caſtus*, *chaſte*; and ſo are Ἄργος, and ἀργός, the firſt being the name of a city of *Greece*, the ſecond ſignifying, *otioſus*, *lazy*. And ſo almoſt in every word." In the ſame work *de Sophiſticis Elenchis*, whilſt *Ariſtotle* is inſtructing us in what caſes a ſophiſtical argument may be formed by the accent, and in what, not; he not only furniſhes us with a ſecond undeniable proof for an accented pronunciation in the antient *Greek* language; but moreover, occaſionally informs us of a fact; which, however great an abſurdity it may appear to the moderns, will yet, I believe, require their whole ſtrength to confute; *viz.* that verſe and proſe were read differently, the one according to quantity, the other by accent.

His reaſoning ſtands thus, [w] Παρὰ δὲ τὴν προσῳδίαν, ἐν ᾗ τοῖς ἄνευ γραφῆς διαλεκτικοῖς, ῥάδιον

[w] Lib. 1. c. 4.

ῥᾴδιον ποιῆσαι λόγον· ἐν δὲ τοῖς γεγραμμένοις καὶ ποιήμασι, μᾶλλον. "In diſputing *viva voce*, or without writing down what is ſaid, it is no eaſy matter to make a fallacy by the accent; but it is rather to be done, in what is written down, and in poems," (whether written or unwritten.)

BUT why is it eaſier to ſophiſticate in writing, than in verbal diſputation? Take the anſwer, which is a very obvious one, from his judicious Commentator. The whole paſſage deſerves tranſcribing; [x] Ὀνομάζεται δὲ περὶ τὴν προσῳδίαν, ὅτι ὁ τόνος πρὸς ὃν ᾄδομεν καὶ τὰς λόγους ποιούμεθα, ποιεῖ τὸν παραλογισμὸν, νῦν μὲ ὕτως, ἄλλοτε δ' ἄλλως, ἢ καὶ ἀλλαχῆ τιθέμενος· οἷον, τί φημι· ἐν μὲ ὁμιλίᾳ καὶ διαλέξει ὐκ ἀπατήσει ποτὲ ὁ λέγων,

Ἑταίρα χρυσία εἰ Φοροίη ΔΗΜΟΣΙΑ ἔγω·

εἰληπται γὰρ ὁ λέγων παροξυτόνως τὸν λόγον ἐξενέγκων, ἢ τυχὸν καὶ προπαροξυτόνως· καὶ ὐκ ἂν σοφίσαιτό ποτε τὸν ἠκροαμένον, νῦν μὲ παροξυτόνως λέγων, νῦν δὲ εἰς προπαροξύτονα μεταλαμβάνων· ἅπαξ γὰρ εἰρηκὼς, ἐσήμανε τὸ ἑαυτῆ βούλημα· εἰ δὲ

[x] *Alexand.* ſuper Elench. p. 12.

δὲ ἐν γραφῇ εἴη κείμενον τὸ ΔΗΜΟΣΙΑ, ὐδένα τόνον ἔχων, τότε δῆτα καὶ τὸν παραλογισμὸν ἀπέκη· [forſan πεποίηκε] Εἰρηκε δὲ τὸ ὐ ῥαδίως γίνεσθαι λόγον τοῖς ἄνευ γραφῆς, διότι ἔστιν, ὅτε καὶ ἐν αὐτοῖς ἔτος ἀποτελεῖται. "It is called a fallacy περὶ τὴν προσῳδίαν, becauſe the tone or accent, by which we modulate the voice in ſpeaking, conſtitutes the *paralogiſm*, by being placed, one while in this manner, another while in that manner, or in a different place. I will give you an example; in common converſation and debate a perſon cannot deceive you by ſaying,

Ἑταίρα χρυσία εἰ φοροίη δημοσια ἔστω·

[If a courtezan wears golden ornaments, let her be *public*; or let them be *confiſcated*:] For the ſpeaker's meaning is apprehended, whether he pronounce the word with an acute on the penultimate, or perhaps on the antepenultimate; and he will not deceive his hearer, let him pronounce it one way, or the other: for the moment he has ſpoken, he has ſignified his meaning. But let the word δημοσια be put into writing without any accent over it, and then immediately

mediately you have a ſophiſm. And whereas he has ſaid, a ſophiſm cannot eaſily be made without writing; it implies, that ſometimes it may be done even this way;" and that is in poetry, ἐν τοῖς Ὁμηρικοῖς ποιήμασι, as *Alexander* ſays: for poetry being pronounced according to quantity, and not by accent, as proſe is; the hearer is liable to be miſled, as well as the reader: either *without writing*, or *with writing*, the fallacy here may take place: and many times the only way of reſolving the difficulty, is to find out the true ſeat of the accent; when according to the different ſignifications of a word, it requires to be laid on different ſyllables. *Ariſtotle* ſupplies us with a proper example for the occaſion;

—— ΔΙΔΟΜΕΝ δὲ οἱ εὖχος ἀρέσθαι.

The paſſage is ſuppoſed to be taken out of the ſecond book of the *Iliad*; though it is not to be found in any of the preſent editions of it; (—Τρώεσσι δὲ κήδε' ἐφῆψαι, ϒ 15. being ſubſtituted in its ſtead) nor was it extant in the time of *Alexander Aphrodiſienſis*, more than fifteen hundred years ago;

who therefore [y] imagines, that *Ariſtotle* took the ſenſe of the poet, but invented this piece of a verſe, as convenient for his purpoſe: but I ſhould rather think it was expunged in after-times, by *Ariſtarchus* or ſome of the numerous correctors of *Homer*; and that the *Hemiſtich* ſtood in the edition of *Homer*'s work, which *Ariſtotle* corrected, and preſented to *Alexander* the *Great*; and which afterwards, as [z] *Strabo* informs us, underwent another correction by *Alexander* himſelf, aſſiſted by *Calliſthenes* and *Anaxarchus*, two grammarians, who accompanied him in his *Aſiatic* expedition: which book ſo amended, was afterwards put into the cheſt richly inlaid with pearls and precious gems, found amongſt the ſpoils of king *Darius*; whence this edition of *Homer*'s works was called [a] ex *Narthece*, or ex *Narthecio*.

AND the reaſons which incline me to think, that *Ariſtotle* did not invent this, as

[y] Οὐδαμοῦ κεῖται ἐν τῇ Ἰλιάδι· τὰ μὲν γὰρ περὶ τοῦ ὀνείρου ἐν τῇ ἀρχῇ τοῦ βἐστίν. Οὐδ' ὅλως δ' εὑρήσει τὶς τοῦτο πρὸς ἕπομένως ἐκεῖ κείμενον, ᾧ ἔοικε τὸν μὲν νοῦν ἐκεῖθεν λαβεῖν, αὐτὸν δὲ πλάσασθαι τὸ τοῦ στίχου τεμμάχιον. *Ibid.* p. 13.

[z] Lib. 13. Geogr. p. 888. Edit. Amſtel.

[a] Ἡ ἐκ τοῦ νάρθηκος λεγομένη. *Ibid.*

as an example merely to ſerve his turn, are,

1. Becauſe it is ſimilar to *Homer*'s manner of ſpeaking in other parts of the *Iliad*, as

Δὸς νίκην Αἰαντι καὶ ἀγλαὸν εὖχος ἀρέσθαι. *Il.* η. v. 203.
Da ut victoriam Ajax & præclaram gloriam referat.

2. Becauſe *Ariſtotle* joins it here, and in his περὶ Ποιητικῆς with ſeveral other examples, which are unqueſtionably *Homer*'s. — And

3. Becauſe *Ariſtotle* mentions neither the difficulty, nor the ſolution of it, as his own; but only tells us, what ſome people had in fact objected to *Homer*, and how others brought him off, καὶ τὸν Ὅμηρον ἔνιοι διορθῶνται πρὸς τὰς ἐλέγχους· and in his treatiſe περὶ Ποιητικῆς, c. 25. he particularly names *Hippias Thaſius*, as the perſon, that cleared up the objection by the accent: which certainly implies, that in *Ariſtotle*'s opinion, there was ſomething in *Homer*, that had afforded matter of doubt.

Now the thing which had been objected to *Homer*, was in reſpect to *Agamemnon*'s dream; as if *Jupiter* had there promiſed him, what he neither did, nor intended to

fulfil. Which would have been the caſe, ſuppoſing δίδομεν had been the firſt perſon plural; and, as ſuch, borne the accent upon the antepenultimate; whereas, ſays *Ariſtotle*, they that defend the poet, alledge, ὅτι ἀκ αὐτὸς ὁ Ζεὺς εἶπεν,

δίδομεν δὲ οἱ, &c.
ἀλλὰ τῷ Ἐνυπνίῳ ἐπετέλλετο διδόναι.

" That it was not *Jupiter* himſelf that ſaid, We grant him to reap glory, but he commanded *Dream* to flatter him with ſuch expectations;" and it is natural for dreams to amuſe and delude: in which latter ſenſe of the word, διδόμεν is the *Ionic*, or rather *Doric* infinitive, bearing the tone upon the penultimate: but the whole proceſs of this word, as well as the explication of the paſſage is ſo well given us by our Commentator, that I ſhall tranſcribe his comment upon this place too at large. Ἐπειδὴ ἴδιον ἐστὶ τῆς Δωρικῆς διαλέκτου τὸ ἀντὶ τοῦ διδόναι λέγειν διδόμεναι, καὶ ἀντὶ τοῦ εἶναι ἔμμεναι· τῆς αὐτῆς δὲ καὶ τὸ ἀποκόπτειν πολλάκις τὸ τῆς ἀπαρεμφάτου ἐγκλίσεως· τοῦτο καὶ ἐνταῦθα εὑρίσκεται· εἰ γοῦν τὸ — ΔΙΔΟΜΕΝ δὲ οἱ εὔχος ἀρέσθαι — ἀναγνῶ τις τὸν τόνον

τόνον θεὶς εἰς τὸ δίδομεν, τὸν Δία ποιεῖ ψευδόμενον, ὡς ὑπισχνούμενον διδόναι τὴν νίκην, καὶ μὴ εἰς ἔργον ἐξάγοντα τὴν ὑπόσχεσιν· εἰ δὲ εἰς τὸ δῦ τὸν τόνον θεὶς ἀναγνῶ τὸ ἑξῆς, καὶ τὸν Δία τῦ ψεύδεσθαι ἀπολύσεις, καὶ τῷ Ὁμήρῳ περιποιήσεσθαι τὸ ἀνέγκλητον· ὡς, τῦ Διὸς λέγοντος τῷ Ὀνείρῳ καὶ ἐπιτάττοντος διδόμεναι αὐτὸν τὸν Ὄνειρον εὖχος τῷ Ἀγαμέμνονι, καὶ μὴ αὐτῦ τῦ Διὸς, καὶ γᾶν ὁ Ὄνειρος ὑπισχνεῖται τῷ Ἀγαμέμνονι τὸ εὖχος καὶ ψεύδεσθαι, καὶ οὐκ ὁ Ζεὺς αὐτός. fol. 12. "Whereas it is peculiar to the *Doric* dialect to ſay διδόμεναι for διδόναι, and ἔμμεναι for εἶναι; and again, a property of the ſame dialect, frequently to cut off by apocope the termination of the infinitive mood; this is found to be the caſe here. If therefore any one reads ΔΙΔΟΜΕΝ, &c. ſo as to put the tone upon the antepenultimate ſyllable, δῑ, he makes *Jupiter* a deceiver, as promiſing to give victory, but not putting his promiſe in execution. But if any one ſo reads it, as that the following ſyllable δῦ bears the accent, he will both clear *Jupiter* of all deceit, and vindicate *Homer*; foraſmuch as *Jupiter* ſpeaks to *Dream*, and commands *That* to grant glory to *Agamemnon*, and not *Jupiter*

himſelf grants it: conſequently, it is *Dream*, which promiſes *Agamemnon*, and lyes; and not *Jupiter*."

THUS you ſee, how meanly ſoever the moderns may think of accents, and of an accented pronunciation; yet both *Ariſtotle* and his Commentator vouchſafe to acknowledge their uſe, and to give them a place among the ways of clearing up a difficulty. And though after the ſenſe of an obſcure paſſage has been aſcertained by this means, it may be very eaſy to ſay, "he muſt have been [b] ſtupid indeed, that could not have found out the meaning without the aſſiſtance of accents;" yet what is this, but *plowing with our Heifer*, and *ſo finding out our riddle?*

I HAVE already obſerved, that when *Ariſtotle* ſays, it is no eaſy matter to ſophiſticate by word of mouth, he can only mean, in converſation or proſe-diſcourſe: and therefore, after having oppoſed, ἐν μὲν τοῖς γεγραμμένοις, to τοῖς ἄνευ γραφῆς διαλεκτικοῖς, he adds, καὶ ποιήμασι· as much as to ſay, the

[b] See Diſſertation againſt Greek Accents. p. 87.

the fallacy will hold there, whether the ſentence be written, or only pronounced; for the pronunciation in poetry being metrical, there is no room for ſolving any ambiguity by accent, (the aſpirate and lene excepted) till the metre be broken, and the verſe reduced to mere proſe; as in the inſtance given;

ΔΙΔΟΜΕΝ δὲ οἱ ἔυχος ἀρέσθαι,

the two firſt ſyllables of that word being ſhort, there is no laying the accent upon δο, whilſt it is read as part of a verſe; which yet is the way, he tells us, the difficulty was to be ſolved. But as ſoon as it is put in a proſe-ſtate, the accent immediately begins to operate; and the antepenultimate bearing the tone, diſcovers the true meaning of the poet to have been διδόμεν for διδόμεναι, the *Doric* infinitive.

Nor would what I have here advanced, of the ſame word being to be pronounced with a tone upon the antepenultimate in verſe, and the penultimate in proſe, appear in the leaſt ſtrange to the perſons I am

am engaged with, if they had not, out of mere caprice, and from a love of novelty, departed from the maxims of their forefathers, and the eſtabliſhed rules of antiquity, even in the *Latin* tongue. For though they affect now to ſay in the vocative caſe, *Váleri*, *Vírgili*, *Mércuri*, &c. with the accent upon the antepenultimate; yet I will venture to tell them, that ſuch a pronunciation in proſe is againſt authority and grammar: or, if in the early times of the *Roman* language, theſe and the like words were ſo pronounced, it was, for a very different reaſon from what theſe gentlemen will care to allow; not upon the account of quantity, I can aſſure them; but only to diſtinguiſh the vocative from the genitive; which latter, in words in *ius* being then written with the ſame letters, as the vocative, was diſtinguiſhed from it only by bearing the tone upon the penultimate, without any regard had to its quantity.

THE learned Dr. *Bentley* ad *And.* II. I. 20. has remarked, and claimed the honour of the diſcovery; that in nouns ſubſtantives ending

ending in *ius* or *ium*, the antients always terminated their genitive caſe with a ſingle ī; never *auxilii*, *conſilii*, *negotii*, but *auxili*, *conſili*, *negoti*. This, he ſays, they did uniformly without any exception. Diutina obſervatione facta, de plano affirmare auſim, neminem ex veteribus duplicem ī in genitivis illis uſurpaſſe: Non Virgilium, non Horatium, non priorum poetarum quenquam. This, he ſays, continued till the latter end of *Auguſtus*'s reign; when a change was introduced. Sub Auguſti ſcilicet ſeneſcentis ætate mutatio iſta facta eſt. And he tells you, who began it, as far as appears to us; primus ex poetis qui hodie extant Propertius bis vel ter, Ovidius ſæpiſſime, et poſt eum alii omnes geminum ī uſurpant. And what is more immediately to our purpoſe, he informs us, that this was not a ſort of writing peculiar to verſe, wherein one of the two *ii* was cut off by an apocope; but that it obtained likewiſe in proſe, and that *Cicero* always ſpoke ſo. Hence *P. Nigidius*, otherwiſe called *Nigidius Figulus*, a contemporary with *Cicero*, and his intimate, who died *Olymp.*

CLXXXIV. about forty four years before *Chriſt*, takes notice in his grammatical commentaries, quoted by [c] *Gellius*, that in nouns in *ius*, there was no other way to diſtinguiſh between the genitive caſe and vocative, but only by the accent; that from the nominative *Valerius*, the genitive was pronounced *Valéri*, the vocative *Váleri*. So the diſtinction ran in his time: but from the period, in which the double *i* was aſſumed in the genitive, it is highly probable the tone of the vocative was altered; for ſhould any one have ſaid, voc. *Váleri* in *Gellius*'s time, who flouriſhed about the middle of the ſecond century, he would have been laughed at for his pedantry. Si quis nunc Valerium appellans, in caſu vocandi, ſecundum id præceptum Nigidii acuerit primam; non aberit quin rideatur.

I COULD bring other inſtances of a ſimilar nature from the old *Latin* grammarians, to confirm my aſſertion, that the manner of accenting among the *Romans*, which was according to quantity, was ſometimes in-

[c] A. Gell. Noct. Attic. lib. 13. c. 25.

interrupted from accidental cauſes: thus [d] *Priſcian*, [e] *Diomedes*, [f] *Donatus*, all agree in the following maxim; accentuum legem vel diſtinguendi, vel pronunciandi ratio, vel diſtinguendæ ambiguitatis neceſſitas ſæpe conturbat. But having already ſufficiently digreſſed, I ſhall forbear ſaying any thing more of the *Latin* accentuation, in order to return to the *Greek*.

WITH [a] *Ariſtotle* I ſhall join [b] *Demoſthenes*, his contemporary; who was much about the ſame age, and died the very ſame year; both of them by taking poiſon. Now though it cannot be expected in ſuch an author as this, any more than in the writer of an *Epic* poem, that he himſelf ſhould inform us, how he pronounced his

[d] De accentu. p. 1288. Edit. Putſch.

[e] p. 129. *Id.* [f] De tonis. p. 1741. *Id.*

[a] Conceſſit Chalcidem Euboeæ metropolim, ibique aconito hauſto deceſſit e vita, eodem quo Demoſthenes anno, Olymp. CXIV. 3. ætatis LXIII. Fabric. Biblioth. Græc. Vol. 2. p. 109.

[b] Regi Macedoniæ Antipatro ab Athenienſibus cum Hyperide tradendus venenum ſumpſit in Calabria inſula, Olymp. CXIV. 3. ætatis LXII. *Id.* Vol. 1. p. 918.

his own words; yet it is natural to imagine, that others would do it for him; and that, not only the beauties, but even the particularities and oddities of the greateſt orator of his time ſhould be tranſmitted to poſterity. And this is in fact the caſe; for as *Longinus* has pointed out ſome peculiar excellencies in the harmony and numbers of *Demoſthenes*; ſo *Plutarch*, and *Ulpian* the rhetorician have not forgotten to mention ſome of his affectations and fineſſes.

[c] *Longinus* commenting upon the following paſſage of *Demoſthenes* in his oration [d] περὶ Στεφάνου, τοῦτο τὸ ψήφισμα τὸν τότε τῇ πόλει περισάλπα κίνδυνον παρελθεῖν ἐποίησεν, ὥσπερ νέφος, remarks upon it as follows, Ἀλλ' αὐτῆς τῆς διανοίας οὐκ ἔλαττον τῇ ἁρμονίᾳ πεφώνηται· ὅλον τε γὰρ ἐπὶ τῶν δακτυλικῶν ἔρρηται ῥυθμῶν. As much as to ſay, "it is to be commended no leſs for its harmony than its ſentiment; for that the whole runs in *Dactylic* rythms." And ſo it does, very harmonious and flowing, if you retain the ac-

[c] De ſublimitate, Sect. XXXIX.
[d] p. 114. Edit. Oxon.

accents: whereas only change the reading to that by quantity, and call it ψηφῖσμα, παρεῖλθειν, ἐποιῆσε, κινδῦνον, and pronounce ὥσπερ like a ſpondee, and I would fain know, what becomes of the *Dactylic* rythms.

BUT becauſe the generality of my readers, may be no more ſatisfied with what I have thus briefly ſaid upon this paſſage, than I am with what others have ſaid before me; I hope it will not be diſagreeable to enter into a particular diſcuſſion of it.

THE whole, ſays *Longinus*, conſiſts of *Dactylic* rythms. But ſome confounding theſe with *Dactylic* feet, others with metrical quantity, have run into great miſtakes. Whereas *Dactylic* ſpace alone, or the words being pronounced in the time of a *Dactyl*, is ſufficient to conſtitute *Dactylic* rythms or numbers; as *Spondaic* ſpace is to conſtitute *Spondaic* numbers, and *Pæonic* ſpace *Pæonic* numbers, and ſo on; without any neceſſity for the words always to have ſyllables exactly of the

the ſame meaſure or quantity with the *Dactyl*, or *Spondee*, or *Pæon* itſelf, either in the ſame order, or an inverted one.

HOWEVER ſtrange this may appear at the firſt mention of it; yet, I believe, upon examination it will be found to be true. And to this end,

1. LET us ſee what the writers about rythm have advanced upon this occaſion: The ſcholiaſt upon *Hephæſtion*, moſt probably *Dionyſius Longinus*, (for the ſame things likewiſe occur in his fragments, and in the ſame words) mentions it, as one material difference between metre and rythm, that "metre has the times fixed, long, and ſhort, and common; but rythm attracts the times, as it pleaſes; and often makes even a ſhort time long." [c] Ἔτι διαφέρει, ἢ τὸ μὲν μέτρον πεπηγότας ἔχει τὺς χρόνυς, μακρὸν, καὶ βραχὺν, καὶ κοινόν· ὁ δὲ ῥυθμὸς, ὡς βέλεται, ἕλκει τὺς χρόνυς· πολλάκις δὲ καὶ τὸν βραχὺν χρόνον ποιεῖ μακρόν.

Di-

[c] Hephæſt. Enchirid. p. 76. Edit. Trajec. ad Rhen.

Dionyſius of *Halicarnaſſus* had ſaid the ſame before him; for ſpeaking of the difference between ἡ πεζὴ λέξις (not in this place, ſoluta oratio or proſe, as it has been commonly rendered; for ἡ ῥυθμικὴ may be that too: but, as *Phavorinus* truly explains it, κοινὴ λέξις, a common word) of the difference, I ſay, between ἡ πεζὴ λέξις and ἡ ῥυθμικὴ καὶ μουσική; theſe latter, ſays he, [f] change the "ſyllables by diminiſhing and increaſing them, ſo that they very often become the reverſe of what they naturally were; for rythm and muſic do not accommodate times to ſyllables, but ſyllables to times." Ἡ δὲ ῥυθμικὴ καὶ μουσικὴ μεταβάλλουσι αὐτὰς (συλλαβὰς) μειοῦσαι καὶ αὔξουσαι, ὥστε πολλάκις εἰς τἀναντία μεταχωρεῖν· οὐ γὰρ ταῖς συλλαβαῖς ἀπευθύνουσι τοὺς χρόνους, ἀλλὰ τοῖς χρόνοις τὰς συλλαβάς.

Marius Victorinus de Rythmo, likewiſe ſpeaks to the ſame effect; differt autem rythmus a metro, quod — metrum certo numero ſyllabarum vel pedum finitum; rythmus autem nunquam numero circumſcribe-

[f] De Struct. Orat. Sect. xi. p. 80. Edit. Upton.

bebatur; nam, ut volet, protrahit tempora; ita ut breve tempus plerumque longum efficiat, longum contrahat. Unde et rythmus, *i. e.* a ῥύσει et fluore quodam nuncupatur.[g]

2. I SHALL ſhew next by a few examples, that the fact is as I have above ſtated it; that rythmical times are not confined to quantity. *Dionyſius* of *Halicarnaſſus* Sect. 18. ſpeaking of the *power of rythms*, quotes the following paſſage out of *Thucydides*; Ὡς καλὸν ἐπὶ τοῖς ἐκ τῶν πολέμων θαπτομένοις ἀγορεύεσθαι αὐτόν· Propterea quod eam de iis, qui bello interfecti ſepelirentur, haberi præclarum eſſet: —— And then tells us, the firſt foot is a *Cretic*, ἄρχεται μὲν ἀπὸ τῆς Κρητικῆς ποδός, which conſiſts of a ſhort ſyllable between two long ones; conſequently λον is to be conſidered, as a long ſyllable, though the next word begins with a vowel. Rythm therefore has made it ſo.

AGAIN in theſe words of *Plato*, Ἔργῳ μὲν ἡμῖν οἷσδ' ἔχεσι τὰ προσήκοντα σοφίσιν αὐτοῖς. Re quidem a nobis illi, quæ ſua ſunt, habent.

[g] Vid. grammat. Eli. Putſch. p. 2458.

habent. —— The rythms or feet, according to our [h] author's fanciful diviſion of them, (I ſay fanciful diviſion, for I can hardly think that *Plato* himſelf had any deſign of this ſort; and indeed *Dionyſius* diſcovers but too plainly, that it is all mere gueſs-work of his own) according to him the rythms are diſtinguiſhed thus; the firſt is a [i] *Bacchius*, or two long ſyllables, and one ſhort, |[k] ἔργῳ μὲν |

[h] Pag. 138. Edit. Upton.

[i] What the ſcholiaſt upon *Hephæſtion* pag. 82. calls παλιμβάκχειος, and others ὑποβάκχειος, conſiſting of two long ſyllables and a ſhort one, as Σοὶ φοῖβε, is denominated a *Bacchius* by *Dionyſius*; and vice verſa.

[k] Others, it ſeems, had meaſured this member by *Iambics*, as ἔργω | μὲν ἢ | μὶν οἰδ' | which is a confirmation of what I juſt now remarked, that there is no certainty in theſe matters, and they often depend upon the fancy of the commentator: but *Dionyſius* rejects *Iambic* rythms, not becauſe the meaſures would not correſpond, (for rythm would have cured theſe) but becauſe the *Iambus* was too quick and nimble a movement for the ſubject; for the words are the beginning of an epitaph; ὃ γὰρ δή γε ὡς ἴαμβου ἀξιώσαιμ' ἂν ἔγωγε τὸ κῶλον τελὶ ῥυθμίζειν, ἐνθυμούμενος ὅτι ὐκ ἐπιλοχαλὸς καὶ ταχεῖς, ἀλλ' ἀναβεβλημένους καὶ βραδεῖς τοῖς οἰκιζομένοις προσῆκεν ἀποδίδοσθαι τὺς χρόνους. p. 138. Id.

μὲν | then a *Spondee*, | ἡμῖν | after that a *Dactyl* by a reſolution of the ſynalœpha | οἰδ' ἔχ' | next a *Spondee* | ὑσ̄ι | then a *Cretic* | τᾱ προσ̄η | afterwards a *Spondee* | κον̄ᾱ | the laſt foot an *Hypobacchius*, or if you pleaſe, ſays he, an *Anapæſt*, | σφῐ̄ σῐ̄ν ᾱυ | and then the ending | τοις. | Now the reader will eaſily ſee, that to conſtitute this arrangement of feet, the quantity is twice violated, *viz.* the σι in ἔχθσι; and the σιν in σφίσιν, ſuppoſing it part of an *Hypobacchius*.

ONE inſtance more and I have done. The example is taken out of *Demoſthenes*, almoſt in the beginning of his oration περὶ Σ|εφάνθ. Ὅσην ἔυνοιαν ἔχων ἐγὼ δια|ελῶ τῇ τε πόλει κ᾽ πᾶσιν ὑμῖν, τοσάυ|ην ὑπάρξάι μοι παρ᾽ ὑμῶν εἰς τε|ονὶ τὸν ἀγῶνα. Quanta ego benevolentia civitatem veſtram, et vos univerſos uſque proſequor; tanto vos ſtudio in hac contentione utamini. —— According to [1] *Dionyſius*, the ſeveral rythms or feet, which compoſe this ſentence, are as follow;

" | Οσῆν

[1] Sect. XVIII. p. 142.

" |ὍΟσην εῦ, a *Hypobacch.* |νοιᾶν ἔ a *Bacch.* or *Dactyl* | χῶν ἔγω a *Cretic* |δἵἄτἔλω, τῃ τἔ πὅλεῖ, 2 *Pæans* |και πᾶσἵν a *Bacch.* | ῡμιν, a *Spondee* | τὅσᾶῦ]ην a *Hypobacch.* | ὕπᾶῤξᾶι, the ſame | μοι πᾶῤ ῦ a *Cretic* | μῶν εἰς, a *Spond.* | τἔτονἵ a *Bacch.* or τἔτὅνῑ a *Cretic* | τον ᾶγω, a *Cretic* | να, the ending." — Where, I think, the moſt careleſs obſerver cannot help taking notice, how frequently the metrical quantity is broken in upon, to make up the rythm of the above ſentence. Thus, if | νοιᾶν ἔ | may be a *Bacchius* as well as a *Dactyl*, then ᾶν muſt be conſidered as common in rythmical feet; which, I believe, in metre will never be found to be the caſe of accuſatives in ᾶν of antepenacuted words. Again, τῃ τἔ πὅλεῖ, is called a *Pæan*, which being made up of one long ſyllable and three ſhort ones, (no matter which place the long ſyllable occupies, for it may take any one of the four) ought conſequently to have five times and no more; but the firſt and laſt ſyllable of | τῃ τἔ πὅλεῖ | being long, here are, ſtrictly ſpeaking, ſix times in this foot inſtead of five; but the force of the rythm ſhortens

it, and it is to be pronounced in the ſpace of five times only.

On the other hand, τῦſοvι is ſaid to be either a *Bacchius* or a *Cretic*; if a *Bacchius*, this foot according to *Dionyſius*, is made up of two long ſyllables and a ſhort one, that is, of five times, but τῦτŏνĭ, has only four; rythm muſt then ſupply the fifth time, by producing the ſhort ſyllable ον̄; which it likewiſe does in the next foot, |τον̄ ἄγω̄| here declared to be a *Cretic*; which is conſtituted of a ſhort ſyllable between two long ones, and comprehends five times in it. But metre, I believe, would acknowledge only four; however, the power of rythm aſſigns two times to the ſyllable τον̄, though followed by a vowel, and ſo it is accepted as long.

Now had this been conſidered as much as it ought to have been, or indeed at all; the paſſage under conſideration τῦτο τὸ ψή-φισμα, &c. would have been better underſtood, as to the rythmical part of it; nor would ſome of the late editors of *Longinus* have had any occaſion to propoſe an alteration

tion in the text of this author, in order to ſupport what they falſly conceive to be his ſenſe, and to juſtify their own tranſlation. *Longinus* is [l] ſhewing, how the harmony of this paſſage conſpires with the ſublimity; and, ſingling out the cloſe of the ſentence, ὥσπερ νέφος, ſays, had it been a ſyllable more or leſs, either ὡς νέφος, or (as it is read in the margin, and ſeems to be the true reading) ὡσπερεὶ νέφος, the grandeur of the period would have been loſt. Whereas now, he obſerves, αὐτὸ γὰρ τὸ "ὥσπερ νέφος," ἐπὶ μακρᾷ τῇ πρώτῃ ῥυθμῷ βέβηκε τέτρασι καλαμεῖρόμενον χρόνοις. Where, inſtead of καλαμεῖρόμενον, the *Oxford* editor, in his interpretation, follows the reading recommended by *Jacobus Tollius*, καλαμεῖρομένῃ, to make it agree with ῥυθμῷ, and renders it thus; illud enim, ὥσπερ νέφος, primo pede longo incedit, qui quatuor temporum dimenſione conſtat. Which alteration is alſo eſpouſed by the learned Biſhop *Pearce*, with the following [m] note to vindicate it; neceſſario (ut monuit *Tollius*) legendum eſt καλαμεῖρομένῃ: non enim illud ὥσπερ νέφος, ſed longus ille rythmus ὥσπερ ex quatuor

[l] Sect. XXXIX. p. 118. Edit. Oxon.
[m] Emendat. ad Longin. p. 23. 4to Edit.

quatuor temporibus conſtat: quod ſi nolis legere, ut monuit *Tollius*, delendum eſt νέφος poſt ὥσπερ. And his verſion accordingly favours that reading; [n] Hoc enim ipſum, ὥσπερ νέφος, primo numero longo incedit quatuor temporibus dimenſo. But there are many and great objections to be made to this explanation of the paſſage;

1. THERE is not the leaſt authority pretended from antient copies and MSS, either for changing καλαμελρέμενον into καλαμελρεμένε, or for ſtriking out νέφος; and therefore ſuch a liberty ought not to be taken, without an abſolute neceſſity; which, as I ſhall ſhew preſently, is not the caſe here.

2. I THINK I may appeal to any unprejudiced reader; whether the αὐλὸ γὰρ τὸ, mentioned by *Longinus*, be not ὥσπερ νέφος, and that is καλαμελρέμενον, and not ὥσπερ alone, as *Tollius* and others would have it, merely to ſerve their own purpoſe.

3. IF the note of *Tollius* be allowed, illud ὥσπερ ſpondæus ex quatuor temporibus, then νέφος

[n] P. 131. Id.

νέφος must be a *Pyrrichius*, conſiſting of two ſhort ſyllables; or the compounded foot together muſt be an *Ionicus* major. But how will you reconcile this with what *Longinus* ſays of the whole, and every part of this paſſage, that it conſiſts of *Dactylic* rythms? Ὅλον τε γὰρ ἐπὶ τῶν δακτυλικῶν εἰρῆσθαι ῥυθμῶν.

4. WITH due ſubmiſſion to better judgments, I apprehend βέβηκε is not rightly interpreted *incedit*, nor will it even admit of that ſignification. It was neceſſary indeed to render it ſo, to make a conſiſtent ſenſe of the words, when the alteration was effected, of καλαμέῤῥυμένῳ for καλαμέῤῥύμενον; as if the ſenſe were, that "ὥσπερ νέφος moves along with the firſt word meaſured by four times." But this is neither the meaning of βέβηκε, nor the ſenſe of *Longinus*. The preſent tenſe βαίνει, which denotes a progreſs or motion, might indeed have been rendered *incedit*, but βέβηκε the preterite, or rather the præſens rei perfectæ, imports the motion compleated, *i.e.* reſt, and not motion. Hence *Phavorinus* explains the word by

by ἕστηκεν, ἐπέπηκα, and *H. Stephens* interprets it, *ſitus et fixus ſum, fundatus et firmatus ſum.* And in this ſenſe it is uſed by *Homer*,

—— ὃς Χρύσην ἀμφιβέβηκας.

Qui Chryſan circumſtas. Il. 1. 37.

And as the word βέβηκε will not admit of being interpreted by *incedit*; ſo *Longinus*, I dare ſay, never thought of any ſuch ſenſe for it. His meaning is evidently this; that this member of the ſentence, ὥσπερ νέφος, "with the firſt rythm long ſtands meaſured by four times;" primo numero longo *ſtat* quatuor temporibus *dimenſum*, not, "*incedit dimenſo*;" 'tis the whole then together ὥσπερ νέφος incluſively, that conſiſts of this meaſuring, and not ὥσπερ by itſelf. Yes, but ſays [o] *Tollius*, illud ὥσπερ *ſpondæus* ex quatuor temporibus; it may be ſo in metre; but here he confounds rythms and metrical feet, which ought to be carefully diſtinguiſhed. Metre is confined to a certain number of ſyllables in each foot, and theſe in a certain order, and of a certain meaſure; but rythm, though it may accidentally have all theſe; yet it has a liberty to diſpenſe with any of them;

[o] Vid. not. Edit. Oxon. p. 119.

them; and therefore περ̄, though long by its poſition, may be ſhort in rythms by being pronounced in the time of a ſhort ſyllable; and the like may be ſaid of ὥσπερ νέφος, though conſiſting of ſix times; if it can be run off in the ſpace of four, this is enough to demonſtrate it a *Dactylic* rythm; unleſs, which is what I am moſt inclined to, you chooſe to conſider φῶς as a ſyllable terminating the ſentence; which is very [p] common in adjuſting the rythms of a period.

To ſhew, that I am not ſingle in my opinion, in propoſing a diſtinction to be made between dactylic rythms and dactylic feet, I ſhall here ſubjoin the authority of a very eminent critic, *Tanaquil Faber*, in his notes upon *Longinus*, as quoted in the *Oxford* edition p.119. Falluntur (inquit Faber) qui exiſtimant rythmum et pedes idem eſſe; cum ex hoc loco Demoſthenis conſtet, etiam ubi dactyli non ſint, rythmicos dactylicos eſſe; utpote qui plerumque ex pronunciatione naſcuntur.

To

[p] Συλλαβὴν ὑφ' ἧς τελειῶται τὸ κῶλον. Dionyſ. Halicarn. Sect.18. p.136. Edit. Upton. — Εἶτα καλὰ λεξίν. Id. p.138.

To make therefore this whole paſſage correſpond with *Longinus*'s words and deſign, I offer the following accented reading of it, τῦτο δὲ | ψήφισμα | τὸν τότε | τῇ πόλει | περι-ς-άν|α | κίνδυνον | παρελθεῖν | ἐπόιησε | ὥσπερ νέφος. | for though περις-άν|α, ἐπόιησε, and ὥσπερ νέφος have each of them four ſyllables and ſix times; and κίνδυνον five times: yet with a very little acceleration of the voice, they may be pronounced in the ſame intervals or ſpaces, with the reſt of the rythms; a licence, which the poets themſelves ſometimes take, of crouding four ſyllables into a *Dactyl*; and conſequently, of making it conſiſt of five or ſix times inſtead of four; as

——— Πη | ληϊα | δε᷈ω̄ Αχῐ̆ | λος. Il. 1. ϒ. 1.
Αφρογε | νε᷈ι᷈ᾱν τε᷈ θε᷈ | αν— Heſiod. Theog. ϒ. 196.

Now in the firſt of theſe inſtances, there are properly ſpeaking five times inſtead of four; in the latter, ſix times: but an accelerated pronunciation of the redundant ſyllables brings all right. And if this liberty was ſometimes taken even in *Dactylic* feet; no wonder, if proſe writers made no difficulty of doing the ſame in *Dactylic* rythms.

AND

AND here I am naturally led to ſay ſomething of the rythm of poetry; which is of the ſame nature with that of proſe; but then I apprehend, neither one, nor the other ariſes merely "from a due proportion in quantity; or, in other words, from a due aſſemblage of long and ſhort ſyllables in a certain ratio" as ſome [q] learned men have thought: and for this very obvious reaſon; that, as I have obſerved before, one eſſential difference between metre and rythm conſiſts in this; that metre has its times fixed, long, and ſhort, and common; whereas rythm [r] ὡς βέλεῖαι, ἔλκει τὰς χρόνας. "has the times more arbitrarily;" ſo as frequently to make long ſyllables ſhort, and ſhort ſyllables long. And therefore, though there be rythm in metre, and that often coinciding with quantity, (which is the caſe too in proſe;) yet it likewiſe frequently differs from it; and you can hardly read a verſe in *Virgil* or *Homer*, in which the rythm does not more than once break in upon the quan-

[q] See, Diſſertat. againſt Gr. Acc. p.79. *Mecherch.* de Ling. *Græc.* vet. Pronunt. p.145.

[r] *Longin.* fragm. p.162.

quantity, and, ſeemingly to the ear, change the nature of the ſyllables.

Itáliam fáto prófugus Lavínaque vénit.

Τόν δ' ἀπαμειβόμενος πρόσεφη πόδας ὠκυς Ἀχίλλευς.

I PRESUME, I ſhall have very few diſſenting from me, whilſt I ſay, that the moſt harmonious pronunciation of theſe verſes is according to the *ictus* or accents, as here marked; but who does not ſee at the ſame time, that the ā in *Italiam*, and the ō in *profugus*, as again, the two *omicrons* in απαμειβομενος and προσεφη have ſuch an extenſion of voice given them, as to be equal in time to the longeſt ſyllables in theſe verſes? whilſt the Ī in *Italiam*, the ō in *Fato*, the ος and η in ἀπαμειβόμενος and προσέφη, are proportionally contracted to make up the undue length of the others; that ſo the time or rythm of the whole verſe may be right, without regard being had to the quantity of every [s] individual ſyllable.

AND yet [t] *Adolphus Mecherchus* is pleaſed to find fault with the pronunciation of the former

[s] Non ad pedum initia, ſed rythmum totius verſus. *Bentl.* de metris *Terent.*

[t] P. 146. de Ling. *Græc.* vet. Pron.

former of theſe verſes, becauſe the quantity of ſome of the ſyllables is broke in upon; and, as he thinks, the rythm or numbers of them are injured. His words are, hac autem ineptiſſima pronunciatione quis non ſentiat graviſſimos horum verſuum numeros ita frangi, ut ſi duos ultimos pedes excipias, verſus videri non poſſint?

BUT let us ſee how he propoſes to remedy this matter. Why, by reading every ſyllable according to its quantity. For ſo he goes on: contra vero, ſi ita, ut par eſt, pronuntiâris,

'Italiam fató profugús Lavínaque vénit.

Si hoc, inquam, modo pronuntiâris, ſervata ſyllabarum quantitate, etiam ut verſus non digeras in pedes, quis tamen ἄρσιν et θέσιν non audiat, et ſuaviſſima horum verſuum gravitate non capiatur?

Iſ. Voſſius is of the ſame opinion; and miſtaking rythm for quantity, rather than his ſuppoſed numbers ſhould be violated, he is ſometimes for putting the *ictus* or accent upon the laſt ſyllable of words, con-

trary to the genius of the *Latin* tongue; and is for indulging this latter, in what we can hardly obtain for the *Greek* language, (though the reaſon for it there is notorious,) of reading one way in verſe, and another way in proſe. [u] Qua enim ratione muſicis numeris adſtringi poſſit,

Tityre tu pátulæ récubans &c.

ſi *pátulæ* et *récubans* accentum habuerint in antepenultima, et pro anapæſto fiat quodammodo dactylus? Quapropter omnino neceſſe eſt, aliter in proſa, aliter in carmine ſonuiſſe vocabula.

BUT if any one can really be delighted with ſuch harmony as this,

Tityre, tu patuláe recubáns ſub, &c.
Arma virumque canó Trojáe qui, &c.

e'en let him enjoy his pleaſure; I believe few will envy him;

Qui Bavium non odit, amet tua carmina, Mævi.

And yet ſuch harmony as this, is the neceſſary conſequence of never dividing the tone from the time.

BUT

[u] De Poemat. Cant. et Viribus rythmi. p. 32.

BUT to return to our ſubject.

THE next author, from whom we may gather ſomething of *Demoſthenes*'s pronunciation, is *Plutarch*, in his *Lives of the ten Orators*. Who informs us, that *Demoſthenes*, having failed in his firſt efforts at the bar, upon his returning again into the public aſſemblies, at the perſuaſion and encouragement of his friends, was found fault with, and exploded for his juvenile and affected manner of ſpeaking; νεωτερικῶς τινα λέγων, διεσύρετο· ὡς κωμῳδηθῆναι αὐτόν. And that among other particularities, ſuch as ſwearing μὰ γὴν, μὰ κρήνας, μὰ ποταμὲς, μὰ νάματα· "by earth, by fountains, by rivers, by waters;" ὤμνυε δὲ κὴ τὸν Ἀσκληπιον, προπαροξύνων Ἀσκλήπιον, κὴ παρεδείκνυεν αὐτὸν ὀρθῶς λέγοντα· εἶναι γὰρ τὸν θεὸν ἤπιον. Καὶ ἐπὶ τούτῳ πολλάκις ἐθορυβήθη· "he ſware too by *Æſculapius*, acuting the word on the antepenultimate," *i. e.* calling it Ἀσκλήπιον, and not Ἀσκληπιόν, as it was commonly pronounced; "inſiſting upon it, that he ſpoke rightly; for that the God was ἤπιος, not "a *mild*, *benign*, and *beneficent God*;" but had his name from that word, which was accented with an acute upon the antepenultimate.

THIS I take to be the true and genuine meaning of the paſſage. But as a late ingenious [w] writer thinks, "it can never be made to come up to this, but by overſtraining and perverting the text;" I ſhall examine it a little more minutely.

IN the firſt place, it is as unfair in this author, in quoting the *Greek* text, to put an acute upon the antepenultimate of Ἀσκληπιον the firſt time it is named, as it was for *Baillius* to penacute it, which he makes a matter of complaint. It ſhould either have had no accent at all, as it is commonly printed; or an acute upon the laſt. Ὤμνυε δὲ καὶ τὸν Ἀσκληπιον (Ἀσκληπιόν) προπαροξύνων Ἀσκλήπιον. This immediately conveys an idea to the reader of ſome difference in the pronunciation of the word. But this was more, you will ſay, than was intended; for it only means, "laying an extraordinary ſtreſs upon the antepenultimate." And why ſhould he not? ſuppoſing the word was to be pronounced according to quantity. It was the ſyllable the ſtreſs ought

[w] Diſſertation againſt *Gr.* Accents, p. 124, 5.—

ought to be laid upon; and, as it was naturally a long one, (η̄ being δίχρονος, or of two times,) if *Demoſthenes* had pronounced it with an extraordinary emphaſis, it would have been no more than was right; and I dare ſay, he might have done it, without being diſturbed.

BUT then upon this ſuppoſition, what ſenſe can you make of the reaſon aſſigned by *Plutarch*, for his ſpeaking in this manner? "he ſhewed or proved that he ſpoke rightly; for that *Æſculapius* was ἤπιος a *mild*, *benign*, and *beneficent* God." And what then? where is the conſequence of this? for ought I can ſee, he ſhould rather have ſpoken it mildly and ſoftly, that the pronunciation might correſpond to the character of the perſon. Whereas only ſuppoſe he put the tone or accent on a different ſyllable than uſual; that, whereas the word was commonly acuted on the ultimate, Ἀσκληπιός; *Demoſthenes*, on the contrary, transferred the tone to the antepenultimate, calling it Ἀσκλήπιος; and then the reaſon here given for his juſtifying himſelf, is obvious enough;

he inſiſted upon it, that he was right in making the word a proparoxytone, or acuting it on the antepenultimate; for that the God, i.e. *Æſculapius* was ἤπιος, or [x] derived his name from a word, the antepenultimate of which bore the accent; and therefore the compound ought to do ſo too. And why ſhould we not ſuppoſe this to be the preciſe meaning of προπαροξύνων? *viz.* placing the accent on the antepenultimate; when the word in its decompoſite ſtate, as here, is only in uſe among grammarians, and never occurs in any other ſenſe, than what I have affixed to it.

I HAVE further to remark; that the thing charged upon *Demoſthenes* being, that he ſpoke νεωϊερικῶς; in a new, affected manner, or like a young man; this may be equally applied to his introducing, as it were, a new language, or ſpeaking new things; and to his ſpeaking old ones in a new manner. Inſtances of the former *Plutarch*

[x] Hence ſome define the word, παρὰ τὸν τὰ ἀσχελῆ τῶν νοσημάτων ἤπια ποιεῖν· quòd morbos vehementes & difficiles ſanaret. Others, ab ἤπιος, benignus, & Aſcles, Epidauri tyrannus, quem ſanavit.

tarch gives us, in his ſwearing, μὰ γὴν, μὰ κρήνας &c. — Of the latter, when he ſays, ὤμνυε δὲ κὴ τὸν Ἀσκληπιὸν, προπαροξύνων Ἀσκλήπιον; "moreover, he uſed to ſwear by" &c. Here muſt have been ſomething new in this, or he would have put it under the former predicament: and what could that be, but his giving the word a wrong tone? which it was impoſſible for *Plutarch* to have told us, plainer than he has done.

BESIDES, I do not imagine, ſwearing by *Æſculapius* would have been ſo extraordinary a matter: for it was an uſual form of ſwearing, as the ſcholiaſt upon *Ariſtophanes* informs us; Εἰώθασι γὰρ ὀμνύοντες λέγειν μὰ τῦτον τὸν Θεόν· μὰ τῦτον τὸν Ἀσκληπιόν. Schol. in Νεφ. ℣. 83.

As to the improbability of *Demoſthenes*, "[y] who had been born and bred up in *Athens*, being faulty in this reſpect;" I anſwer, that it is not to be put to the account of ignorance, but affectation of novelty. *Demoſthenes* was a young man, warm and impetuous;

[y] See Diſſertation &c. p. 127.

petuous; and he thought it, to be ſure, a fine thing to be able to correct an inveterate miſtake, as he imagined, in the pronunciation of the language, and to back his emendation with ſo plauſible a reaſon. But *Attic ears* would not bear ſuch innovations as theſe; eſpecially from a young man. However, as he grew older, he grew wiſer: for afterwards, as *Plutarch* tells us, Σχολάσας δὲ Εὐβελίδῃ τῷ διαλεκτικῷ Μιλησίῳ ἐπηνωρθώσατο πάντα. "Having been a hearer of *Eubulides*, a rhetorician of *Miletus*, he amended all thoſe particularities;" *i.e.* he left off the too frequent uſe of thoſe forms of ſwearing μὰ γῆν, μὰ κρήνας &c. and, when he ſwore by *Æſculapius*, he condeſcended to call it Ἀσκληπιός, as others did, and as it is tranſmitted down to us to this day.

THUS, I think, the patrons of accents may re-enter upon this paſſage of *Plutarch*, and ſtill claim it, as their legal property, in proving the antiquity of an accented pronunciation.[z]

AND

[z] In confirmation of what has been here offered for aſcertaining the true meaning of *Plutarch*, the following commentary out of *Euſtathius* happens to be full in point.

Ἐμπι-

AND I do not doubt, but I ſhall be able to do the ſame in the next controverted paſſage; in which *Demoſthenes* is alſo concerned.

IT

Ἔμπορος, ἐ γὰρ νηὸς ἐπήβολος. Odyſſ. ϛ. lin. 319.
Navi conducta, neque enim navis compos.

Euſtathius, after having remarked, that Ἔμπορος in *Homer*'s time ſignified, invector conducta navi, a paſſenger in a hired ſhip, of which, if a man was the proprietor, he was called ἐπιβάτης; whereas in after-times the ἔμπορος meant a *merchant*; eſpecially one that uſed the ſea, and ἐπιβάτης ſignified, ὁ μαχήτης a fighter or warrior; he then ſubjoins as follows, Ἰϛέον δὲ ὅτι ἀπορίαν ἔχει πῶς δέ ποτε ὁ ΜΕ᾽Ν ΈΜΠΟΡΟΣ, καὶ ὁ ΜΕΓΑΛΈΜΠΟΡΟΣ προπαροξύνεσθαι, τῆς ὀξείας τοῦ ΠΌΡΟΣ ἀναϛελλομένης ἐν αὐλοῖς ὥς πε φράζει ὁ Τρύφων, ὁ δὲ ΛΟΓΕΜΠΌΡΟΣ παρὰ τοῖς ὕϛερον, καθεβίβασε τὸν τόνον εἰς τὴν παραλήγουσαν· ὅμοιον δὲ εἰς ἀπορίαν καὶ τὸ Ἵππιος ὀξυνθὲν ἐν τῷ Ἀσκληπιός, ἐκ τοῦ ἽΙΠΠΟΥ γὰρ ἔγνωϛαι συγκεῖσθαι ὁ Ἀσκληπιός. Ἀπορηθήσεται δὲ τὰ εἰς τὸν τόνον, καὶ τὸ ΓΑΥ̃ΡΟΣ, εἰ ἐκ βαρυτόνου, ὀξύνεσθαι μετὰ σύνθεσιν ἐν τῷ ΑΓΑΥΡΌΣ· ἔτι δὲ καὶ τὸ ΑΒΡῸΣ, εἴπερ ἐκ τοῦ ἀ ϛερητικοῦ καὶ τοῦ ΒΆΡΟΣ βαρυτόνου δασυνθὲν Ἀτ̃ικῶς καὶ συγκοπὲν ὀξυτονήθη. — Τὸν δὲ παραλόγως ὀξύνεσθαι δοκοῦντα ΑΣΚΛΗΠΙΌΝ ὁ Δημοσθένης ἐθεράπευσεν, Ἀσκλήπιον προπαροξύτονος τολμήσας προφέρειν αὐλὸν, ὡς καὶ Πλάταρχος ἱϛορεῖ. — "Now you muſt know, it carries a difficulty with it, how ΈΜΠΟΡΟΣ and μεγαλέμπορος come to be acuted on the antepenultimate; the acute accent of ΠΌΡΟΣ in theſe words being thrown back according to *Tryphon*; and yet the latter *Greeks* have thrown down the tone of λογεμπόρος upon the penultimate.

IT is in his oration [a] περὶ Στεφάνου: where *Demoſthenes* is endeavouring to fix the charge of bribery upon *Æſchines*; as though he had ſuffered himſelf to be corrupted, firſt by *Philip*, and then by *Alexander*; and conſequently, had made himſelf their hireling and dependant, and not their friend or gueſt, as he pretended. The truth of this, he ſays, he is willing to ſubmit to the judgment of the people; whether *Æſchines* be not that ſort of man he repreſented him to be; and he believed they would all ſecond his opinion of him. Ἀλλὰ μισθωτὸν ἐγώ σε Φιλίππου πρότερον, καὶ νῦν Ἀλεξάνδρου καλῶ, καὶ ἔστι πάντες· εἰ δ' ἀπιστεῖς, ἐρώτησον αὐτούς. "But I call you, heretofore *Philip*'s hireling, and at

The ſame difficulty holds as to ἥπιος, which in its compound Ἀσκληπιός has the accent upon the ultimate. In like manner γαῦρος a barytone, after compoſition becomes ἀγαυρός an oxytone. As alſo ἀβρός, though derived of ᾱ privative, and βάρος, a barytone; yet, after having been aſpirated according to the *Attics*, and ſuffered a *ſyncope*, it bears an acute on the laſt ſyllable: and *Demoſthenes* thinking it abſurd, that Ἀσκληπιός ſhould have an acute on the laſt ſyllable, ventured to cure the abſurdity, (as he thought it) by pronouncing it Ἀσκλήπιος with the tone upon the antepenultimate, as *Plutarch* alſo informs us." — Euſtath. in Odyſſ. ϛ. v. 319. p. 9. Edit. Baſil.

[a] P. 35, 36. Oxon. Edit.

at preſent *Alexander*'s; and ſo do all here. If you do not believe me, aſk them;" but as if it were correcting himſelf, he adds, μᾶλλον δ' ἐγὼ τοῦθ' ὑπὲρ σοῦ ποιήσω· "or rather I will do it for you." And indeed it would have been to no purpoſe for any body elſe to have aſked the queſtion. But he knew very well, what he was about; and took care to put no queſtion, or at leaſt to put it in ſuch a manner, as he might avail himſelf of it. For knowing his auditors, and how nice and delicate their ears were; he aſks the queſtion indeed, πότερον ὑμῖν, ὦ ἄνδρες Ἀθηναῖοι, μίσθωτος Αἰσχίνης ἢ ξένος εἶναι Ἀλεξάνδρου δοκεῖ; "what think ye, O *Athenians*, does *Æſchines* appear to you to be the hireling of *Alexander*, or his gueſt?" But then barbarizing on purpoſe, in the pronunciation of the word, μισθωτος, by placing the accent on the antepenultimate inſtead of the ultimate, he draws off the people's attention from the main queſtion, as he knew he ſhould; and artfully ſecures a kind of prejudicate opinion in his own favour. For whilſt the people are only intent on correcting his ſuppoſed miſtake; call-

calling out μιαιῶλός, μιαιῶλός, meaning that he ſhould have laid the accent on the laſt ſyllable; *Demoſthenes* with great dexterity applies that very correction to the ſerving his own purpoſe; ſaying to *Æſchines*, ἀκούεις ἃ λέγουσι. "You hear what they ſay."

THIS is the account, or at leaſt one account, which [b] *Ulpian* the rhetorician, above 14 hundred years ſince, has given us of this paſſage. And I make no doubt, before I have done, I ſhall be able to authenticate it.

I SHALL begin with giving my reader the ſeveral ſolutions of this matter, as we find them in *Ulpian*; and they are theſe three. Τινὲς εἰρήκασιν, ὅτι ἐκὼν ἐν τῷ ἐρωτᾶν ὁ ῥήτωρ ἐβαρβάρισεν ἐξεπίτηδες, μίαιῶλος λέγων· εἶτα ἐπελάβετό τις αὐτῶ, ὡς διορθούμενος, καὶ ἐβόησε τῷ ἰδίῳ τόνῳ μιαιῶλός· εἶτα τὴν διόρθωσιν, ἀπόκρισιν καὶ βεβαίωσιν εἴρηκεν. Οἱ δέ φασιν, ὡς Μένανδρος ὁ κωμικὸς, φίλος ὢν αὐτῶ, καὶ ὢν ἐν τοῖς δικασταῖς, ἀπεκρίνατο χαριζόμενος· καὶ τὸ ἑνὸς τὴν φωνὴν ὡς τῶν πάντων ἐδέξατο. Ἔνιοι δὲ ὑπέλαβον, ὡς ἐρωτήσαντος

[b] Vid. Demoſth. Oration. cum Ulpiani commentariis, Tom. 2. p. 80. Edit. Aurel. Allobrog.

σαν῎ος αὐῦ῞ε, οἱ δικασ῾αὶ διελέχθησαν, τὶ βέλε῎αι ἔτος, κ᾽ὴ τὶ ποιεῖν δεῖ· κ᾽ὴ τάυτην ἀυτῶν τὴν ζήτησιν προλαβὼν, ἐποίησε τὴν ἀπόκρισιν. "Some have ſaid, that the orator barbarized wilfully and with deſign, ſaying μίσθωτος; then ſome body took him up, by way of correcting him, and cried out μισθωτός with the proper accent; which correction he pretended was the anſwer, and confirmation of his queſtion. Others ſay, that *Menander* the comic poet, *Demoſthenes*'s friend, and one of the judges, gave an anſwer in his favour: and he interpreted the voice of this one man, as of all there preſent. Others again have ſuppoſed, that, upon his putting the queſtion, the judges debated the matter together, and deliberated what was to be done; and that *Demoſthenes*, anticipating this inquiry, (that it would be in his favour) made the anſwer."

Now I venture to ſay, that neither of the two latter opinions could poſſibly have been the caſe. For,

1. As to his friend *Menander*; what would the voice of one man have ſignified in

in ſo large an aſſembly? who could have heard him? or, if he had been heard; it would rather have been a prejudice to *Demoſthenes* than otherwiſe; that out of ſo great a number he could get only one perſon to ſide with him, and to declare in his favour: and he a friend; and as ſuch, juſtly to be ſuſpected of partiality. But to cut this matter ſhort; the very words of *Demoſthenes* ſuppoſe, that it was the voice of ſeveral ſpeaking together, ἀκούεις ἃ λέγουσιν.

2. As to the judges conferring together, and *Demoſthenes* anticipating a declaration in his favour: this was no great compliment to their judgment; to aſk their opinion, and then not to ſtay for their anſwer. All the judges ought to have been his friends, as well as *Menander*; or elſe, he would hardly have ventured taking ſo bold a ſtep, as this; for ſuppoſing they had been of a contrary opinion, how terribly muſt he have been confounded?

BUT it does not appear to me, that the judges in this caſe were particularly addreſſed to; but rather the whole aſſembly: for

for it is πότερον ὑμῖν, ὦ ἄνδρες Ἀθηναῖοι &c. O *Athenians*; whereas the ſtile of the others was, ὦ ἄνδρες Δικασταί, "O Judges." And indeed it would have been very ſtrange, if they had been applied to for their opinion: for it was much too early for the matter to be brought to a deciſion; and judges are not uſed to give their opinion before hearing the cauſe, and the evidence is ſummed up; which was far from being the caſe here: for *Demoſthenes* was but in a manner entered upon his ſubject: and it would have been impolitic in him too, to have deſired of them to determine, whether *Æſchines* was a mercenary, or not, before he had offered them all he had to ſay, in order to prove him ſuch. The propoſing this queſtion therefore could only be ſome artifice of *Demoſthenes*, according to the firſt account, which *Ulpian* has given of this matter; and which I ſhall now ſhew may be the true one, for any thing that has ever yet been offered to invalidate it. For,

1ſt. CAN any one deny the fact, or ſay that *Demoſthenes* did not pronounce the word

word μίσθωτος, in this place with a different tone or accent from what he uſually did, or had done even but a few lines before? Tis impoſſible to ſay he did not; for that would be proving a negative: and there are many probable reaſons to think he did: for this is the only good account that can be given, as I have ſhewn above, of his aſking the queſtion at all at this time, with any view of an anſwer; for ſerioufly he never could have done it. Again, it has the ſanction of all the capital editions, viz. that of *Aldus*, of *Brucioli* at *Venice*, of the folio *Hervagius*, of *Lambin*, and laſtly, *Wolfius*'s beſt in 1604. All which read the word with the accent on the antepenultimate, contrary to what is found in any other place, nay, to what it is in this very oration, but a line or two before. And if ſome other editions and MSS have it not, it is not to be wondered at; ſince it muſt have appeared to many copiers, who had never heard, nor were apprized of the thing, nor were prepared for ſuch an alteration, to be only an error in tranſcribing; which they accordingly took the liberty

berty of correcting; as the proper accent of that word was notorious to every body to be an acute on the laſt ſyllable. We are in poſſeſſion therefore of the fact; and the preſumption is evidently on our ſide, unleſs it can be confuted. What if *Ulpian* lived 500 years after *Demoſthenes?* Was *Ulpian* the inventer of this account, or the firſt that broached it? ſo far from it, that the very contrary appears. It was a current report and tradition in his time, and he himſelf had it from others; τινὲς εἰρήκασιν &c. and I ſuppoſe he thought their authority pretty good, or elſe he would hardly have mentioned it.

As *Ulpian* has left us this anecdote of *Demoſthenes*; ſo *Plutarch* has given us ſeveral others; and one of a ſimilar kind to this, viz. his manner of ſwearing by *Æſculapius*, by putting the accent on the antepenultimate. [c] *A. Gellius* and [d] *Valerius Maximus* too have each of them furniſhed out their particular ſtories of him. Now none

[c] Lib. xi. 9. [d] Lib. 7.

none of theſe writers could report any thing of him from their own knowledge, but only from traditionary accounts, and what they heard others ſay: ſo does *Ulpian*. Either therefore receive all, or reject all that ſtand upon the ſame ſort of authority.

BUT it ſeems "the artifice is too groſs "for ſo great an orator as *Demoſthenes* to "be ſuppoſed to have made uſe of." This is Monſr. *de* [e] *Tourreil*'s opinion; in which he is ſeconded by the [f] author of the Diſſertation againſt *Greek* accents: "Il n'y a pas d' "apparence qu' auſſi grand orateur que De- "moſthene ait eut recours à un artifice ſi "groſſier et ſi peu digne de lui, et qui n'eut "produit d' autre effêt que de l' expoſer "à la riſée d' un peuple auſſi eclairé que ce- "lui d' Athenes." "There is no probabi- "lity, that ſo great an orator as *Demoſthenes*, "ſhould have had recourſe to an artifice ſo "groſs, and ſo little worthy of him; and "which might have produced no other effect,

[e] Remarques &c. Tom. 2. p. 522. [f] p. 122.

" fect, than that of expoſing him to the " laughter of a people ſo quick as the *A-* " *thenians.*" What effect it would have, *Demoſthenes* knew very well. He had often experienced in his younger time, " Attico- " rum aures teretes et religioſas," as [g] *Tully* calls them; "the niceneſs and delicacy of " *Attic* ears," and, no doubt, remembered what a buſtle he once made, in attempting to alter the pronunciation of Ἀσκληπιός.

AND as to the groſſneſs of the artifice, a perſon muſt be a great ſtranger to the character of *Demoſthenes*, not to know, that this was the very thing he was wont to be charged with, of being too groſs in his wit. *Longinus*, Sect. 34, drawing a compariſon betwixt *Demoſthenes*, and his contemporary *Hyperides*, ſeems to give the † preference to the latter in every thing, ἔξω τῆς συνθέσεως, " Compoſition excepted." Among the reſt ſpeaking of his wit, Ἄφατόί τε περὶ αὐτόν εἰσιν

[g] Orator. cap. ix.

† The word in the original is only μιμεῖσθαι, πρὸς τῷ πάντα — μιμεῖσθαι τὰ Δεμοσθένεια κατορθώματα; but by the induction of particulars, which preſently follows, it plainly appears to be ſuch an imitation, as carried a preference along with it.

εἰσιν ἀστεῖσμοὶ — σκώμματα οὐκ ἄμουσα, οὐδ' ἀνάγωγα — ἀλλ' ἐπικείμενα· "His pleaſantries are "beyond expreſſion — his jeſts not clumſy, "nor impertinent, but ariſe out of the very "ſubject. Ὁ δὲ Δημοσθένης — ἔνθα μέντοι γελοῖος εἶναι βιάζεται καὶ ἀστεῖος, οὐ γέλωτα κινεῖ μᾶλλον, ἢ καταγελᾶται. "But *Demoſthenes* — when he is obliged to be facetious and pleaſant, does not ſo much excite laughter, as get the laugh againſt him."

[h] *Cicero* too, reckoning up the different excellencies of different orators, obſerves, acumen Hyperides — vim Demoſthenes habuit. And elſewhere in his book ſtiled, Orator, XXVI. E quibus (viz. Atticorum) non omnes faceti. Lyſias ſatis, et Hyperides: Demades præter cæteros fertur: Demoſthenes minus habet.

[i] *Quinctilian* after him makes much the ſame remark: that *Demoſthenes* had indeed an inclination to be witty and facetious, but not the talent; nec videri poteſt noluiſſe Demoſthenes; cujus pauca admodum dicta,

[h] De Orat. lib. 3. c. 7 [i] Inſtit. lib. vi. c. 3.

dicta, nec cæteris ejus virtutibus reſpondentia, palam oſtendunt, non diſplicuiſſe illi jocos, ſed non contigiſſe.

If you deſire a ſpecimen of *Demoſthenes*'s wit and dicacity, this oration will furniſh you with one; [k] when, ripping up the pedigree of *Æſchines*, he tells him that whereas his father's name was originally Τρόμης, *timorous*; by the addition of two ſyllables, inſtead of Τρόμης he would have him called Ἀτρόμητος, *intrepid*. Καὶ δύο συλλαβὰς προσθεὶς, τὸν μὲν πατέρα, ἀντὶ Τρόμητος, ἐποίησεν Ἀτρόμητον. Groſs enough.

To this let me add a fineſſe of his, related by [l] *A. Gellius*: when the *Mileſian* ambaſſadors were at *Athens*, ſoliciting ſome favour for their country; finding that *Demoſthenes* was the chief obſtacle in their way, they gave him the ſum of money he aſked,

[k] P. 81. Oxon. Edit. [l] Scripſit — Demoſthenem lanâ multâ collum cerviceſque circumvolutum ad populum prodiſſe, et dixiſſe ſe ſynanchen pati; eo contra Mileſios loqui non quire; tum e populo unum exclamaſſe, non ſynanchen, quod Demoſthenes pateretur, ſed argyranchen eſſe. Lib. xi. c. ix.

aſked, not to ſpeak againſt them: the next day, when their cauſe was to come on again; *Demoſthenes* appeared in court with his throat and neck all wrapped about with wool; and ſaid he had a quinſy, and ſo could not ſpeak againſt the *Mileſians*.

AND now I leave the reader to judge, what weight there is in the objection of Monſr. *de Tourreil*; and whether the artifice be ſo unlike *Demoſthenes*, and ſo unworthy of him, as he and others have repreſented it. If not, my argument ſtill continues in its full ſtrength; that *Demoſthenes*, for the reaſons above given, pronounced it, in this inſtance, μίαθωτος; and that the uſual pronunciation of the word at that time was μιαθωτός, according to other words of the ſame form, and not μιαθῶτος, with a circumflex, as it ought to have been, if quantity had been the rule: which when the innovators upon an accented pronunciation attempt next to prove, I hope they will not forget to ſhew, as they have always hitherto done, (and to bring ſome good authority for it too) that the

the *Greeks* no more than the *Latins*, had only two places on which they laid their accent, the penultimate, and the antepenultimate: for if the former ſhould be found to have had a third place, viz. the ultimate, which the *Latins* had not, (ſome few words excepted) it might, for ought they know, have been the fate of μιδωτός, among the reſt, to be ſo accented.

NEITHER the *Greek* language, nor the pronunciation of it died with *Ariſtotle* and *Demoſthenes*, and the other great men of that time. *Ariſtotle* in particular left a famous ſchool behind him; in which he appointed *Theophraſtus* for his ſucceſſor, not without great offence thereby given to *Ariſtoxenus*, another of his hearers; who thought himſelf as well qualified to ſucceed him; and for that reaſon, treated the memory of *Ariſtotle* with great [m] indecency.

Ariſtoxenus, as *Suidas* informs us, was well verſed in all kinds of literature, and wrote a great number of books: though none

[m] Vid. Suid. in Αριστοξ.

none of them are come down to us, except his three books of *Harmonic Elements:* in the firſt of which he bears teſtimony to the uſe of an accented pronunciation in thoſe early times; whilſt, as has been obſerved [n] above, he tells us, that the λογῳδες μέλος, "the modulation of the voice in diſcourſe," is conſtituted ἐκ τῶν προσῳδιῶν τὸ ἐν τοῖς ὀνόμασι, "of the accents which are upon words;" adding this general reaſon, φυσικὸν γὰρ τὸ ἐπιτείνειν καὶ ἀνιέναι ἐν τῷ διαλέγεσθαι, "for it is natural to intend and remit the voice in diſcourſing;" that is, to accent our words by means of the grave and the acute; for that was what his maſter *Ariſtotle* underſtood by the ἀνιέμενος καὶ ἐπιτεινόμενος λόγος. [o]

THE late learned Mr. *Upton*, editor of a piece of *Dionyſius Halicarn. de Struct. Orat.* in a [p] note of his upon that author, has quoted this paſſage of *Ariſtoxenus*, to ſhew, that even *Greek* proſe was modulated by accents; "though what they were, he ſuppoſes few can

[n] Cap. 1. p. 15. [o] Vid. Ariſtot. de Sophiſt. Elench. lib. 1. c. 4 — 7. [p] 79.

can tell now; but in all likelihood, very different from thoſe in uſe among the moderns." Eſt autem ſuus ex his etiam (ſeu iis potius, quas veteres adhibuerunt) accentibus ſermoni cantus, ſed paucis opinor notus. His reaſon for ſaying this, I preſume, is grounded upon the authority of the [q] paſſage, which gave riſe to this note. Ἡ μὲν γαρ᾽ πεζὴ λέξις ὐδενὸς ὅτε ὀνόματος ὅτε ῥήματος διάζεται τὺς χρόνυς, ὐδὲ μελῳδίθησιν· ἀλλ᾽ ὅιας παρείληφε τῇ φύσει τὰς συλλαβὰς, τάς τε μακρὰς κὴ τὰς βραχέιας, τοιαύτας φυλάττει.

THIS he calls inſigne teſtimonium. Nihil ſane apertius dici poteſt contra receptam apud nos accentuum rationem, eorumque uſum.

AND it muſt be confeſſed, there is ſomething plauſible in the quotation; which at firſt ſight, ſeems to bear hard upon the modern accentuation; eſpecially as the *Greek* text is uſually rendered, which is thus; oratio ſoluta neque nominis, neque verbi ullius tempora, vi illata, perturbat; ſed et longas

[q] Sect. xi. p. 78.

longas et breves ſyllabas, ſicut a natura acceperit, eaſdem conſervat.

BUT then, when I conſider, that this is the only paſſage in antiquity (at leaſt which has ever occurred to me) that gives any ſort of countenance to reading by quantity; and that it contradicts all the rules and canons, laid down for the pronunciation of *Greek* proſe, as well by thoſe who were contemporary with *Dionyſius*, as by them who lived both before and after him; as alſo, that it interferes with what he himſelf ſays in another place, where he makes the [r] lengthning and ſhortning of words, of diſtinct conſideration from their accents; hence I cannot but think the author's meaning has been miſtaken, and believe I can, in ſome reſpects, make it appear ſo.

IN the firſt place, it admits of a queſtion with me, whether ἡ πεζὴ λέξις means all proſe, it being oppoſed to the λέξις ῥυθμικὴ καὶ πολιτικὴ, "the rythmical and oratorial Diction," which may nevertheleſs be proſe: the

[r] Ἐκτάσεις — καὶ συγκοπὰς, καὶ προσῳδίας. Sect. 25. p. 246.

the πεζὴ λέξις therefore rather ſignifies, as *Phavorinus* renders it, κοινὴ λέξις, communis dictio, or ſuch language as is uſed in ordinary diſcourſe. This, ſays *Dionyſius*, "does not force or tranſpoſe the times of any noun or verb, but both long and ſhort ſyllables, ſuch as it finds them by nature, the ſame it keeps them;" that is, as I apprehend, it ſuffers every word to operate in its natural courſe; the intenſion and remiſſion of the voice proceeding orderly and regularly, according to the power of the vowels, and the ſettled laws of accents.

THAT this is all our author means; and that he never intended, by expreſſing himſelf as above, to exclude the force, which the ictus or accent ſometimes has, ſeemingly to change the times of a ſyllable; is evident, if we conſider, — in the next place, the connection, which the paſſage now under examination has with the preceeding paragraph: which will aſcertain the meaning of it far better, than can poſſibly be done, whilſt it is conſidered only as a detached ſentence. He begins then the

pre-

preceeding paragraph by obſerving, that[s] whereas the modulation of the voice in common language is, as nearly as can be, meaſured by one ſpace or interval only, called a *Diapente*; which, neither in aſcending or deſcending, exceeds three tones and a half; and moreover, whereas in polyſyllable words, there is but one acute accent among many graves; on the contrary, the *Melos* or ſinging, in wind or ſtringed inſtruments, admits of many ſpaces or intervals (διαςήματί τε χρῆται πλέιοσιν) ſo that, beginning from a *Diapaſon*, which conſiſts of ſix tones, you may run through a *Diapente*, or three tones and a half; a *Diateſſaron*, or two tones and a half; and ſo on by different tones and ſemitones till you come to the *Dieſis*, which is the leaſt ſound in muſic that can be diſtinctly perceived.

AND further he ſays, that here the words (both the accent and quantity of them, as appears by the inſtance ſubjoined) are ſubject to the harmony, and not the harmony to the words.

FOR

[s] Διαλέκτῳ μὲν δὴ μέλος ἑνὶ μετρεῖται διαςήματι τῷ λεγομένῳ διὰ πέντε &c. p. 76.

FOR the illuſtration of this he gives an example out of [t] *Euripides*;

Σῖγα σῖγα λευκὸν ἴχνος ἀρβύλης

Τιθεῖτε, μὴ κτυπεῖτε.

Ἀπὸ πρόβατ' ἐκεῖσ', ἀπόπροθι κόιτας.

Tacite, tacite candidum ſoleæ veſtigium
Ponite, ſtrepitum ne edite.
Procul abite hinc, procul a lecto.

HERE in the firſt place he tells us, that [u] theſe [w] three words Σῖγα, σῖγα λευκόν, though each of them (in common dialect) have both their intenſions and remiſſions, yet are here to be pronounced with an uniſon, or one tone of voice," ἐφ' ἑνὸς φθόγγε μελωδεῖται.

[t] Oreſtes, lin. 140, &c. [u] Ἀπὸ πρόβατ'] The Scholiaſt reads this conjunctly, ἀποπρόβατε, ἀπόπρο, (vel ἀποπρό.) ἤτοι ἄγαν μακράν.

[w] Imprimis dicit tres dictiones Σίγα, Σίγα, λευκὸν in uniſono proferri, ſine differentia accentuum: ratio eſt, quia eſt oratio virilis cohortans, et habet ab initio ſyllabarum intenſionem, unde nec accentus valent. Hæc autem dictio λευκόν etiam in uniſono profertur; quoniam primæ ſyllabæ longæ ſine accentu, poſterior brevis cum accentu eſt æqualis; ſimiliter & ἴχνος. Sim. Bircovii Exempla Latina Græcis Dionyſii reſpondentia. p. 8. in fine Edit. Upton.

ται· viz. Σίγα σίγα λευκόν. Then "the word, [x] ἀρβύλης, has the ſame accent, or is acuted both on the middle ſyllable, and the laſt;" μέσῃ συλλαβῇ τὴν τρίτην ὁμότονον ἔχει· viz. ἀρβύλής. though it is impoſſible that one word ſhould have two acute accents," ἀμηχάνου ὄντος ἓν ὄνομα δύο λαβεῖν ὀξείας. Next for [y] τιθεῖτε, as likewiſe κτυπεῖτε, which naturally circumflex their middle ſyllables; but here "the circumflex is obſcured," ὁ περισπασμὸς ἠφάνισται· "and after a grave on the firſt ſyllable of each word, the two following ones are acuted, and have the ſame ſound," βαρυτέρα μὲν ἡ πρώτη γίνεται· δύο δὲ μετ' αὐτὴν ὀξυτονόι τε καὶ ὁμόφωνοι.

LASTLY, concerning ἀπὸ πρόβατ', or ἀποπρόβατε, he remarks as follows, καὶ τὸ, Ἀποπρόβατε, ὃ λαμβάνει τὴν τῆς μέσης συλλαβῆς προσῳδίαν ὀξείαν, ἀλλ' ἐπὶ τετάρτην συλλαβὴν καταβέβηκεν ἡ τάσις τῆς τρίτης·

"Ἀπο-

[x] Hæc autem dictio ἀρβύλης duas poſteriores acuit; quoniam prima ſyllaba eſt ſine accentu, media acuitur, etſi ſit brevis, propter ultimam longam, ultima etiam acuitur, quia longa. Id.

[y] Hæc rurſus dictio τιθεῖτε, etſi mediam circumflectit, tamen quia eſt adhortantis vox, duas poſteriores acuit; ſimiliter et κτυπεῖτε. Id.

"Ἀποπρόβατε does not receive the acute accent of the middle ſyllable; but the intenſion of the third ſyllable is thrown down upon the fourth;" that is, inſtead of bearing it upon προ, it falls upon βατ'; for that is unqueſtionably the meaning of καταβέβηκε, which always implies the deſcending of the tone, or going nearer to the end, and never its aſcending; and therefore [z] *Bircovius* ſeems to be miſtaken, when he ſuppoſes it falls back upon πο, miſled, I preſume, by the *Latin* tranſlation, which renders καταβέβηκε, rejicitur. Beſides, πο is the ſecond ſyllable, and not the fourth.

Now after this elucidation of his ſubject, and having remarked, that "rythm is alſo liable to the like violence," τὸ δ' αὐτὸ γίνεται καὶ περὶ τὸν ῥυθμόν· then our author adds, by way of antitheſis, Ἡ μὲν γὰρ πεζὴ λέξις &c. which Mr. *Upton* calls inſigne teſtimonium

— con-

[z] Porro ἀπὸ πρόβατ' perdit ſuum accentum in προ, nam dictionis ἀπὸ ultima ſyllaba longa eſt, propter ſequentes conſonantes: πρόβατε autem brevia ſunt; ideo major ratio in elevando longæ habenda eſt, quam brevis. Id.

— contra receptam apud nos accentuum rationem, eorumque uſum.

BUT ſo far is this from being the real caſe; that upon a ſtricter view of the matter, and comparing this paſſage with the context, it indiſputably proves, both that we know what the manner of accenting amongſt the antients was, and that it correſponded to what ſtill obtains with us; at leaſt that it did ſo, in the inſtances above cited. Thus in Ἀρβύλης; whereas *Dionyſius* tells us, that the μυσικὴ λέξις acutes the third ſyllable, as well as the middle one; what is this ſhort of demonſtration, that in common dialect Ἀρβύλης was penacuted? but if reading by quantity had prevailed, this word ought to have borne the accent upon the antepenultimate, becauſe the middle ſyllable is ſhort, the verſe terminating with an *Iambus*. Now why was Ἀρβύλης accented upon the penultimate, though it had the middle ſyllable ſhort? but becauſe it was a received rule of pronunciation among the antients, as it ſtill continues to be with the modern *Greeks*; "that,

in common language, if the laſt ſyllable was long, the accent could not be thrown farther back than the penultimate," Μακρᾶς ὕσης ἐπὶ τέλευς, ὐ δύναται προπαροξυνθῆναι λέξις κοινή.

So in τιθεῖ⟨ε & κτυπεῖτε, whilſt he tells us, that the *Melos* deſtroys the circumflex in both theſe words, and makes the two laſt ſyllables of each of them *Oxytones*; what is this but acknowledging, that in common language the uſual rule about circumflexing obtained, that a "ſyllable long by nature before a final one ſhort, if it has an accent at all, ſhall be circumflexed?" according to that of [a] *Theodorus*, πᾶσα φύσει μακρὰ, πρὸ βραχείας ληκτικῆς —— ἐφ' ἑαυτῆς ἔχουσα τὸν τόνον, περισπᾶται.

As to ἀποπροβα⟨ε, when the tone is thrown back again from the fourth ſyllable to the third, namely, from βατ' to προ, the pronunciation of the word will admit of no diſpute; being according to the general rule, that, "if the laſt ſyllable be ſhort, the

[a] ΘΕΟΔΩΡ. ΓΡΑΜ. ΕΙΣΑΓ. ΒΙΒ. Γ.

the accent ſhall be, on the antepenultimate," ἡ προπαραλήγουσα δὲ ὀξύνεσθαι, ἂν μὴ ἡ λήγουσα μακρὰ ᾖ σα κωλύῃ[b]

THUS, I think, I have ſufficiently diſarmed this inſigne teſtimonium, as it is called, ἡ μὲν περιὴ λέξις &c. of all its force and power to prejudice the modern uſe of accents; by ſhewing, that this paſſage rightly underſtood, and as it ſtands connected with the paragraph preceeding it, rather confirms than deſtroys the preſent manner of accenting the *Greek* language.

SO that now we may proceed to ſome other teſtimonies in our favour.

ABOUT the ſame time with *Ariſtoxenus*, or perhaps ſomewhat later, (for it is uncertain when *Ariſtoxenus* died) lived *Callimachus*, a famous grammarian and poet; author of the hymns that go under his name. From a teacher of a private ſchool, he was ſent for by *Ptolemy Philadelphus* to preſide in his famous library at *Alexandria*.

BY

[b] Id.

By what *Suidas* ſays of him, he muſt have lived to a very advanced age; [c] παρέτεινε μέχρι τῦ Εὐεργέτυ κληθέντος Πτολεμαίυ, "he continued to the time of *Ptolemy Euergetes*;" who according to *Suidas* began to reign Ol. CXXVII. 2. or as others ſay, [d] Ol. CXXXIII. He wrote ſcholia upon *Homer*, *Pindar*, *Ariſtophanes*, and others of the antient *Greek* Poets; ſome of which are ſtill extant, being preſerved by the care of *Didymus*, *Thomas Magiſter*, *Demetrius*, and other collectors of the ſcholia of the older grammarians. [e] I have already given one proof from the ſcholia upon *Homer*, that according to this grammarian, the quantity of the penultimate was not the uniform rule of reading in his time; for his authority is alledged to ſhew the very contrary in the word ἀΰτας, which according to analogy, ought to have been a *Barytone*; but as a conjunction, in the opinion of many, *Callimachus* among the reſt, was to be read with an acute upon the laſt ſyllable.

He

[c] In voce Καλλιμ. [d] Vid. Fabrit. [e] P. 37.

HE is alſo quoted by the [f] ſcholiaſt upon *Ariſtophanes*, as circumflexing the word γαυλος upon the penultimate, when it ſignifies a boat. Καλλίμαχος,

Κύπροθε Σιδονιός με κατήγαγεν ἔνθαδε γαῦλος.

A Cypro Sidonia ſcapha huc me trajecit.

Whereas, when it denotes a milk-pail or any veſſel of that ſort, the ſcholiaſt ſays, it is an *Oxytone*, ἐπὶ δὲ τῦ ἀγγείυ ὀξυτόνως, and quotes the [g] *Odyſſey* for it,

Γαυλοί τε σκαφίδες——

Mulctraliaque ſcaphæque ——

Now whence could this diſtinction be learnt, but from ſome accented book of *Callimachus*?

AMONG the diſciples of *Callimachus* were two of great reputation; *Apollonius Rhodius*, called alſo *Apollonius Grammaticus*, author of the *Argonauticon*; and *Ariſtophanes* of *Byzantium*.

Apollonius lived in the time of *Ptolemy Euergetes*, and ſucceeded *Eratoſthenes* in the pre-

[f] Ὄρνιθες p. 392. Baſil. Edit.
[g] Odyſſ. ι. 223.

preſidentſhip of the *Alexandrian* library. His authority is cited under the word πιθῦ lin. 103. of the *Plutus* of *Ariſtophanes*, Τὸ δὲ πιθῦ περισπᾶται, ἔστι γὰρ δεύτερος ἀόριστος· τοῦτον δὲ οἱ Ἀττικοὶ περισπῶσι, καὶ χρῆσις ἠκολούθησε τῇ διαλέκτῳ, ἡ γὰρ ἀναλογία βαρύνει, ὡς φησιν Ἀπολλώνιος. "Πιθῦ is circumflexed, for it is the 2[d] *Aoriſt*, which the *Attics* circumflex, and cuſtom has followed the dialect; for analogy makes it a *Barytone*, as ſays *Apollonius*."

YOU meet with him again in the Βάτραχοι p. 163. Edit. *Baſil.* under λίσπη· Τῷ τόνῳ ὡς Κίστη. Ἀπολλώνιος δὲ ὀξύνει, ὡς ψιλή. I mention this to ſhew, with what preciſion the antient grammarians examined the tone of every individual word, and, where they differed about it, pointed out ſuch difference.

THE other famous diſciple of *Callimachus* was *Ariſtophanes* of *Byzantium*. He flouriſhed according to *Suidas*, Ol. CXLV. and in the reign of *Ptolemy Philadelphus* was ſet over the library at *Alexandria*. To

him is aſcribed by ſome the invention of accents, as has been taken notice of above: though by the way, neither *Iſaac Voſſius*, nor *Montfaucon*, the great patrons of this opinion, have offered a ſingle word in ſupport of their aſſertion: and as to my own part, in the many antient authors I have had occaſion to conſult in the courſe of this work, I can aſſure my reader, I have never met with the leaſt hint of it.

BUT ſuppoſing it were ſo, that the ſigns themſelves, and the writing of them over words were his invention, it would not at all affect my argument; ſince nothing is more certain, than that the ſigns or figures which he uſed, ſerved no other purpoſe, than to aſcertain the place, and the power of the accented ſyllable in words, according to what then obtained in pronunciation; and not, as *Voſſius* has fancifully ſuppoſed, to inſtruct youth in the metrical art. There happens to be a few authorities of this antient grammarian ſtill extant; which will convince the reader, that I do not ſay this, without ſufficient proof.

IN

IN the antient and learned ſcholia upon the firſt ſeven Comedies of *Ariſtophanes*, collected by *Thomas Magiſter*, *Demetrius Triclinius*, and others; and afterwards reviſed and digeſted by *Marcus Muſurus* of *Crete*; *Ariſtophanes Byzantinus* is found in the number of the authors of thoſe ſcholia. And lin. 1149 of the Νεφέλαι he is quoted by name, in regard to the accenting of Ἀπαιολη,

ΣΩ. Μεμάθηκεν. ΣΤ. Ἕυγ' ὦ παμβασίλει' ἀπαιόλη.
Soc. Didicit. *Str.* Euge, O regina omnium verſutia.

Ἀριϛοφάνης δὲ ὀξύνεσθαί φησι τὴν ἐσχάτην ἀπαιολή· τὸ δὲ ὥϛε πρὸς τὸ μεμάθηκε· τὸ γὰρ ὦ παμβασίλεια διὰ μέσε. "*Ariſtophanes* ſays, that Ἀπαιολή is acuted upon the ultimate: but this, as it relates to μεμάθηκε; for with reſpect to παμβασίλεια, the accent is upon the middle ſyllable or penultimate." The reaſon is, that in the former caſe, it is to be conſidered as a proper name, the name of a demon, as the ſcholiaſt tells us, Πέπλακεν ὄνομα δαίμονος, and ſo to be pronounced, as Θετ∫αλός, Ἰταλός. This manner of diſtinguiſhing the different ſignification of words by accenting them differently, was, as *Euſtathius*

ſtathius ſays, κατὰ τὰς παλαιάς, " according to the antients;" &, *Odyſſ.* ω. ν. 468.

Τοῖσιν δ' Ἐυπείθης ἡγήσατο νηπιέησιν·
His autem Eupithes dux erat ſtultitiis;

after commenting thus upon Ἐυπείθης, δῆλον ἰδὲ, ὅτι βαρύνεται ὁ Ἐυπείθης πρὸς διαςολὴν ἐπιθέτε τῆ εὐπειθής· " it is evident, that Ἐυπείθης is here a gravitone, to diſtinguiſh it from the epithet εὐπειθής," he then gives us a very large collection of words, wherein the accent of each word varies with its ſignification. Among the reſt, Βαῖος μὲ κύριον (ἧ χρῆσις προφέρεται [h] ἀπὸ τῆ τὴν Ἀλέξανδραν γράψαντος, ἤγεν τῆ Λυκόφρονος) βαιὸς δὲ ὁ μικρός. " Βαῖος a proper name is circumflexed on the

[h] The place referred to by *Euſtathius* is ν. 694. of the *Alexandra*, the author of which flouriſhed in the time of *Ptol. Philadelphus*,

Βαιῆ δ' ἀμείψας τῆ κυβερνήτε τάφου·
Baji porro tranſiens nautæ ſepulchrum:

The text indeed has Βαιῆ with a circumflex, but it is plain, it was read otherwiſe in *Euſtathius'* copy: and in the various readings of *Potter*'s ſecond edition of this poem, he ſays, Mallem hic Βάιε ſcribere, ut diſtinguatur ab adjectivo βαιός, quod in propriis nominibus fieri ſolere ſupra docui. Et *Stephanus Byzantinus* Βάιε ſcribit in v. Βάια. *Stephanus'* words are, Βαία — ἀπὸ βαίε κυβερνήτε Ὀδυσσέως.

the penultimate (the uſe of which is fetch-ed from the writer of the *Alexandra*, or *Lycophron*) but βαιός is *little*." And ſo *Ariſtophanes*'s maſter *Callimachus* diſtinguiſhed between γᾶυλος and γαυλός, as has been ſhewn p.194. Now from hence, I think, every unprejudiced judge will make the ſame concluſion with myſelf; that *Ariſtophanes* of *Byzantium* was neither the inventer of accents, nor differed from thoſe that went before him, in aſcertaining the place, and the power of the accented ſyllable; much leſs, that he applied them to inſtruct in the metrical art: for then the accent upon ἀπαιολη could have had but one place, and that, the antepenultimate; and as to the middle ſyllable ever bearing the acute, which he allows to be the caſe, when the word ſtands for an appellative; this is quite incompatible with metrical pronunciation.

AGAIN, *Apollonius Alexandrinus de Syntaxi* quotes his authority, book 4. chap. 2. where treating of prepoſitions, and having obſerved, that "it is an accident of all of them to be acuted on the ultimate, whilſt other parts of

ſpeech are more various;" Εἰγε ἁπάσαις παρεπόμενόν ἐστι τὸ ὀξύνεσθαι, τῶν ἄλλων μέρων τῆς λόγυ ποικιλωτέρων ὄντων· and farther remarking, that even if they be extended (or lengthened by a ſyllable) they attract the acute to the end, as ἐνί, προτί, for ἐν, πρός; "For this reaſon, adds he, [1]*Ariſtophanes* thinks, theſe particles are not made *Barytones* even in the *Æolic* dialect." Οὐδ' οἱ περὶ τὸν Ἀριστοφάνην ἠξίωσαν βαρύνεσθαι κατὰ τὴν Αἰολίδα διάλεκτον. Now we know that the *Æolians* were particularly characteriſed by the name of Βαρύτονοι.

AFTER *Ariſtophanes* of *Byzantium*, comes his diſciple *Ariſtarchus*, a *Samothracian* by birth; who did honour to his maſter by his extraordinary learning and judgment; as

[1] So *Andreas Schottus* renders, οἱ περὶ τὸν Ἀριστοφάνην, which to be ſure is very juſtifiable; though it would make but little difference, if it meant the diſciples, or ſchool of *Ariſtophanes*; every ſect or ſchool being ſtrongly addicted, as *Horace* ſays,

——— jurare in verba magiſtri.

So too, *John* XI. 19. Ἐληλύθεισαν πρὸς τὰς περὶ Μάρθαν καὶ Μαρίαν, is rendered, Venerant ad *Martham* & *Mariam*.

as both of them received it largely from that great maſter of eloquence, *Quinctilian*, who honourably mentions them together, as "Judges of the poets," [k] *Ariſtarchus* atque *Ariſtophanes* poetarum judices. The former is likewiſe joined with *Crates Mallotes* by [l] *Strabo*, who places theſe two "at the head of the grammatical ſcience," Ἀπὸ Ἀριστάρχου καὶ Κράτητος ἀρξαμένους, τῶν κορυφαίων ἐν τῇ ἐπιστήμῃ ταύτῃ.

THIS celebrated grammarian ſtudied at *Alexandria* in the time of *Ptolemy Philometor*, Ol. CLVI. and was preceptor to his ſon. He applied himſelf chiefly to criticiſm; and ſo great was his reputation this way, that any ſound judge of compoſition, or approved critic, was after him frequently called *Ariſtarchus*: So *Cicero* ſtiles *Atticus*, [m] meis orationibus, quarum tu *Ariſtarchus* es. *Horace* in like manner, ſpeaking of a compoſer of a ſound judgment, deſcribes him thus,

Vir

[k] Inſtit. lib. X. c. 1.

[l] Strab. Geogr. lib. 1.

[m] Lib. 1. Epiſt. XI. ad Attic.

[a] Vir bonus & prudens verſus reprehendet inertes;
* * * * * * * * * * * * * * * * * *
Arguet ambigue dictum; mutanda notabit;
Fiet *Ariſtarchus*.

evidently alluding to what this famous Critic did in his reviſal of *Homer*'s poems: who altered and corrected as he pleaſed, and would not allow any verſe to be *Homer*'s, which he did not approve of; [b] *Ariſtarchus Homeri* verſum negat, quem non probat. And whereas he uſed to mark with the figure of a dart ſuch verſes as he rejected; hence *Tully*, in a letter to *Dolabella*, humourouſly applies this to a diſpute between *Nicias* a grammarian, and one *Vibius*, who had ſent him in a bill of charges, which the other was unwilling to pay: Profert alter, ut opinor, duobus verſiculis expenſum Niciæ; alter *Ariſtarchus* hos ὀβελίζει· and *Cicero* being choſen umpire in this notable diſpute, he ſtill continues the ſame vein of pleaſantry, whilſt he tells *Dolabella*, Ego, tanquam criticus antiquus, judicaturus ſum, utrum ſint τῦ ποιητῦ, an παρεμβεβλημένοι, whether they belong to the poet,

[a] De Art. Poet. v. 445 — 49, 50.
[b] Fam. Epiſt. III. xi.

poet, or be interpolations; *i. e.* whether theſe articles be genuine, or foiſted in.

OF eight hundred commentaries, which this Author left behind him, there is nothing now extant, that we know of, but one [p] MS, in the royal library at *Paris*, called, *Ariſtarchi* Grammatici Canonum Theſaurus; which, if publiſhed, we make no queſtion, from looſe ſpecimens of his ſtill remaining, would throw all the light we could deſire upon the doctrine of accents; but till ſome public-ſpirited perſon, or learned body ſhall do this, we muſt be content with ſuch paſſages, as are ſcattered up and down in the antient ſcholia upon the poets; and particularly, are to be found in great numbers, in the Παρεκβολαί, of *Euſtathius* upon the *Iliad* and *Odyſſey*.

IN the [q] Ἱππεῖς of *Ariſtophanes*, upon theſe words, Κραγὸν κεκράξεται, the ſcholiaſt introduces *Ariſtarchus* ſpeaking the language of accents; Ἀρίσταρχος ὀξυτόνως ἀντὶ τοῦ κραυγαστικῶς. "*Ariſtarchus* writes κραγόν with an

[p] Fabrit. Biblioth. Græc. vol. 7 lib. 1. c. 7.
[q] Pag. 217. l. 4. Baſil. Edit.

an acute upon the laſt ſyllable, for κραυλαστικῶς, *vehemently* or *clamorouſly*." But κράγον penacuted ſignifies βοήθημα, *aſſiſtance*.

AGAIN, *Etymologus* in the word ταρφειάς informs us, that "*Ariſtarchus* acutes it, as πυκνάς; but *Dionyſius Thrax* penacutes it, like ταχείας, from ταρφύς the maſculine: and it is certain, *Thrax* reads it according to analogy; but the reading of *Ariſtarchus* has prevailed." Ταρφειάς Ἀρίσταρχος ὀξύνει ὡς πυκνάς· ὁ δὲ Θρᾷξ Διονύσιος ὁμοίως τῷ ταχείας, παρὰ τὸ ταρφὺς ἀρσενικῶς — καὶ δῆλον ὅτι ἀναλόγως μὲν ἀναγινώσκει ὁ Θρᾷξ, ἐπεκράτησε δὲ Ἀριστάρχου ἀνάγνωσις. And this reminds me of what *Euſtathius* ſays of him in his commentary upon the following paſſage in *Homer*,

— ἐπιζαφελῶς μενέαινεν. *Odyſſ.* ζ. 330.
Vehementer iraſcebatur.

[r] Ὅτι τὸ ζαφελῶς — ἐχρῆν μὲν βαρύνεσθαι, ὡς ἀπὸ βαρυτόνου ὀνόματος τοῦ ζάφελος, καθὰ καὶ ἐν Ἰλιάδι γέγραπται· ἐπεκράτησε δὲ ἡ τοῦ Ἀριστάρχου ἐπὶ τῷ περισπασμῷ ἀρέσκεια. "Ζαφελῶς ought to have been a *Barytone*, as coming from the *Barytone* noun ζάφελος, as it is alſo written in

[r] Euſtath. p. 266. Baſil. Edit.

in the *Iliad:* but it has been the pleaſure of *Ariſtarchus*, to circumflex it on the ultimate."[1]

NOT that this pleaſure of *Ariſtarchus* is ſuppoſed to be quite arbitrary, and without any rule; for he often alledges canons for the alterations he makes: thus,

— οὐδὲ γὰρ ἂν Φυλάκες λάθοι — *Il.* ω. ν. 566.
neque cuſtodes latuiſſet.

Φύλακοι· ὡς Ἀρίσταρχος λέγεσθαι οὐ βαρυτόνως προφέρειν, ἀλλ' ὀξυτόνως· καὶ κανόνα παράγειν, ὡς ος ὑπὲρ δύο συλλαβὰς, ἐπιθετικὰ ὄντα, ὀξύνονται, μαλακός, περδακός, ἀνακός. "*Ariſtarchus* is ſaid to read Φύλακοι, not as a *Barytone*, but an *Oxytone* Φυλακοί, and to produce a canon for it; that words in ος above two ſyllables, being epithets, bear an acute upon their laſt ſyllable, as μαλακός, &c.

To give one inſtance more,

— Ὠχρός τέ μιν εἶλε παρειάς. *Il.* γ. 35.
Pallorque ipſum cepit in genis.

Ἀρίσταρχος δέ φησι, ἀντὶ τῦ παρειάς, γράφε παρειὰ ἑτέρως καὶ ὀξυτόνως, λέγων καὶ κανόνα τοιῦτον· τὰ ἀπὸ ὀξυτόνε θηλυκῦ μεταποιύμενα εἰς ἕτερα

[1] P. 1504. Id. [2] P. 285. Id.

ἑτέρα τῷ αὐτῷ σημαινομένῳ μένοντος, τὸν αὐτὸν φυλάσσει τόνον· οἷον, πλευραὶ πλευρά, πυραὶ πυρά· ἕτως ἔν φησι καὶ παρειαὶ παρειά· οὐκ ἀντίκειται τὸ νευραὶ καὶ νεῦρα· διάφορα γὰρ τοιαῦται λέξεις σημαίνουσι. "*Ariſtarchus* ſays, inſtead of παρειάς write παρειά of the neuter gender, with an acute on the laſt ſyllable; alledging this canon; nouns from an *Oxytone* feminine, if changed into neuters, the ſignification remaining the ſame, keep the ſame tone; as πλευραὶ πλευρά, &c. and ſo παρειαὶ παρειά. Nor is this contradicted by νευραὶ and νεῦρα, for theſe words have different ſignifications."

Ariſtarchus lived to a very advanced age, and left two ſons, *Ariſtarchus* and *Ariſtagoras*; who, according to *Suidas*, "were both ſtupid, ſo that *Ariſtarchus* was ſold; but upon his coming among the *Athenians*, they redeemed him." Ἄμφω δὲ ἐγένοντο εὐήθεις, ὥστε καὶ ἐπράθη ὁ Ἀρίσταρχος· Ἀθηναῖοι δὲ ἐλθόντα παρ' αὐτοῖς ἐξωνήσαντο. He alſo founded a ſchool, and left a great number of ſcholars behind him, who were called *Ariſtarcheans*. Among the reſt,

Dionyſius

Dionyſius Thrax, ſo named, according to [a] *Suidas*, ἀπὸ τῦ πατρὸς Τήρυ, "from his father *Terus*," and not from his being born in *Thrace*; for he is ſaid to have been of *Alexandria*, and therefore ſometimes called *Dionyſius Alexandrinus*: which is farther confirmed by what [b] *Strabo* ſays; who ſpeaking of famous men, that lived for ſome time at *Rhodes*, and from thence were denominated *Rhodians*, among others mentions *Dionyſius Thrax*, joining with him *Apollonius* author of the *Argonauticon*, Διόνυσιος δὲ ὁ Θρᾷξ καὶ Ἀπολλώνιος ὁ τὸν Ἀργοναύτας ποιήσας, Ἀλεξανδρεῖς μέν· ἐκαλοῦντο δὲ Ῥόδιοι. "In reality *Alexandrians*; but they were called *Rhodians*." We have already produced his evidence, Chap. III. both in his definition of an accent, as it is found in a MS, in the *Medicean* library at *Florence*; according to which, he makes a tone or accent not only to give elevation to the voice, but extent; and conſequently time or quantity; τόνος πρὸς ὃν ᾄδομεν, καὶ τὴν φωνὴν εὐρυτέραν ποιοῦμεν; and moreover, in his di-

[a] In voce Διονυσ.

[b] Lib. XIV. p. 969. Edit. Amſtel.

diviſion of grammar, as ſet down by [x] *Sextus Empiricus*; in which he makes the firſt part to be, ἀνάγνωσιν ἐντριβῆ κατὰ προσῳδίαν; "an accurate or practiſed reading according to accent."

THE laſt named author alſo makes mention of *Aſclepiades*, who differed indeed from *Thrax*, as to the diviſion of grammar, making it to conſiſt only of three parts; whilſt *Thrax* divided it into ſix; but ſtill agreed in this, that the firſt of theſe three principal parts is ἀνάγνωσις ἐνῆριβής, &c.

ANOTHER diſciple of the ſchool of *Ariſtarchus* was the learned *Didymus*; who, in the judgment of *Macrobius*, was [y] Grammaticorum facile eruditiſſimus. Who his maſter was, is no where mentioned as I can find; but as *Dionyſius Thrax*, when a very young man, was a hearer of *Ariſtarchus* in the latter part of his life; for elſe *Dionyſius* could never have taught at *Rome* in the time of *Pompey* the Great, as *Suidas* ex-

[x] Adverſus Gram. Cap. XII. p. 49.

[y] Saturn. lib. v. c. 18.

expreſsly ſays he did; ſo, it is not improbable, that *Didymus*, in his younger time, was a hearer of *Thrax* then advanced in years: for it is certain they were contemporaries for a time under [z] *Anthony* and *Cicero*; though *Didymus* lived until the reign of *Auguſtus*.

Didymus, who for his application and great aſſiduity was called [a] *Chalcenterus*, was one of thoſe antient grammarians, who wrote the Scholia antiqua & pererudita, as *Fabritius* calls them, upon nine of the Comedies of *Ariſtophanes*; and *Symmachus Athenienſis* was another: theſe two are joined together in the following ſcholium, on the word Ἔποποι in the Ὄρνιθες, p. 870. Edit. Baſil. Ἔωοωοῖ· Σύμμαχος καὶ Δίδυμος προπαροξύνεσι (ἔωοποι) οἱ δε περισπῶσι, ἵν' ᾖ ἐπίῤῥημα ἀντὶ τῦ ἐωοπιςί. Εἰ δὲ προπαροξύνοιτο, δῆλον ὅτι ἐσχημάτισαι ἀπὸ εὐθείας τῆς ἔωοωος. "*Symmachus* and *Didymus* place an acute upon the antepenultimate of Ἔωοποι; but ſome circumflex it, to make it an adverb inſtead

[z] Γεγονὼς ἐπὶ Ἀντωνίυ καὶ Κικέρωνος καὶ ἕως Αὐγάςυ. Suid. in voce Διδυμ.

[a] Æneis inteſtinis præditus.

inſtead of ἐπωπιϛί. But if it be antepenacuted, it is evident, that it is formed from Ἔποψ, the nominative of ἔπωπος." The foundation of which remark, as far as relates to ἐπωποῖ being circumflexed on the laſt ſyllable, is this; that all adverbs in ϊ are oxytones, as, Ῥωμαιϛί, Ἑλληνιϛί, &c.

MUCH of the ſame ſtanding with *Didymus* was *Demetrius* ſurnamed *Ixion*, quoted by [b]*Euſtathius*, Il. ε. ψ. 31. Ἄρες, Ἄρες, &c. Ὅτι ὁ Γραμματικὸς Ἰξίων τὸ δεύτερον Ἄρες ὀξύνει, γράφων Ἀρές. "*Ixion* the grammarian makes the ſecond Ἄρες an oxytone, writing it Ἀρές." This could only be aſcertained from an accented copy.

Tryphon was another of the contemporaries of *Didymus*, for he too lived in the time of [c]*Auguſtus* and before. He was the ſon of *Ammonius*, who ſucceeded to the ſchool of *Ariſtarchus*, about the time of *Julius Cæſar*'s dictatorſhip. Beſides many other works, he wrote three books of *Attic Accen-*

[b] Παρεκβ. p. 392.

[c] Γεγονὼς κατὰ τὰς Αὐγούϛου χρόνους, καὶ πρότερον. Suid.

Accentuation; and though the books themſelves be now loſt, yet we have ſeveral ſpecimens out of them in other authors, which ſufficiently anſwer our purpoſe: *Athenæus* cites this work, lib. 2. c. 13. where, after having given us a variety of opinions about the accenting of Ἀμυγδαλη, he adds, Τρύφων δὲ ἐν Ἀτ]ικῇ ϖροσῳδίᾳ, ἀμυγδάλην μὲ τὸν καρϖὸν βαρέως, — ἀμυγδαλῆ δὲ τὰ δένδρα: "*Tryphon* in his book of *Attic* accents, makes ἀμυγδάλην the fruit a gravitone — but when it ſignifies the tree, he puts a circumflex upon the laſt ſyllable, ἀμυγδαλῆ." *Ammonius* too, De verborum differentiis, quotes the ſecond book of the ſame work, under the words Ἐξανέψιοι, Θαλάμας, Μισητή, and Τροχόι.

LET one inſtance ſuffice; Μισητὴ κ᾽ Μισήτη διαφέρει ϖαρὰ τοῖς Ἀτ]ικοῖς, ὥς φησι Τρύφων ἐν δευ]έρῳ ϖερὶ Ἀτ]ικῆς ϖροσῳδίας· Ἐὰν μὲ γὰρ ὀξυ]ονήσωμεν, σημαίνει τὴν ἀξίαν μίσες (καθὰ κ᾽ ἡμεῖς ἐν τῇ συνηθείᾳ ϖροφερόμεθα) ἐὰν δὲ βαρυ]ονήσωμεν, τὴν καλαφερῆ ϖρὸς συνεσίαν. "The *Attics* make a difference between μισητή with an acute upon the laſt ſyllable, and the

ſame word penacuted: for the former ſignifies *a woman that is deſerving of hatred*; (as it is alſo in the cuſtomary way of ſpeaking;) but the latter, *one that is prone to venery*."

AMONG the ſcholars of *Didymus* were *Heraclides* of *Pontus*, and *Apion* ſurnamed Μόχθος; both of them very eminent in their profeſſion. *Heraclides* at firſt attended the ſchool of the celebrated [d] *Didymus* at *Alexandria*; but afterwards becoming a hearer of *Aper*, an avowed adverſary of the other, he ſided with him againſt his former maſter; but neither keeping fair with him long, at laſt he opened a ſchool at *Rome*, and taught under the emperors *Claudius* and *Nero*.

Heraclides wrote a treatiſe, Περὶ καθολικῆς προσῳδίας, referred to by [e] *Apollonius Dyſcolus*

[d] Διδύμῳ τῷ πάνυ κατὰ τὴν Ἀλεξανδρείων ἐφοίτησε. Suid. in voce Ἡρακλ.

[e] Apoll. Edit. Francof. 1590. l. 4. c. 10. p. 526. Not having the *Francfort* edition at hand to conſult, but only the imperfect folio one of *Aldus*, 1495, which, amongſt other deficiencies, wants the

colus περὶ Συντάξεως in theſe words, ὃς ἐν περὶ καθολικῆς προσῳδίας ἐπιμερίζων τὰς δ' δυναμένας λέξεις ὀξεῖαν ἐπιδέξεσθαι, &c. "Who in his book *of the univerſal manner of Accentuation*, diſtinguiſhing ſuch words as are incapable of receiving an acute accent, &c." We find this grammarian likewiſe cited by *Euſtathius*, upon *Odyſſ.* τ. ϰ. 36.

—— Τὸ δ' ὀφθαλμοῖσιν ὁρῶμαι.
Hoc oculis video.

[f] Ὅτι δὲ τὸ ὁρῶ κανονικῶς περισπᾶται Ἡρακλείδης δηλοῖ, γράψας ἕτω, τὰ θέματα ἔχοντα μετὰ τὸ προηγέμενον ō ἓν σύμφωναν ἁπλοῦν ἑπόμενον περισπῶνται· νομῶ, σοβῶ, ῥοφῶ· τὸ κόπλω βαρύνεται, ἐπεὶ δύο σύμφωνα ἕπεται αὐτῶν· τὸ δὲ ὄζω ϰ' δεσπόζω, ἐπεὶ διπλοῦν. "*Heraclides* ſhews, that ὁρῶ is circumflexed according to rule, writing thus; Themes, which after ō going before, have one ſimple conſonant following, are circumflexed; as, νομῶ, σοβῶ, &c. κόπλω is a barytone, becauſe two conſonants fol-

the tenth ſection of the fourth book here referred to, I have quoted the above authority from *Staniſlaus Velaſtus*, p. 97, of his *Diſſert. de Lit. Græc. Pronunt.* publiſhed at Rome 1751.

[f] *Euſtath.* p. 681.

follow; but ὄζω, δεσπόζω, becauſe ζ is a double conſonant."

THE other famous diſciple of *Didymus* I mentioned, was *Apion*, called by *Suidas*, Διδύμε τῦ μεγάλε θρεπτός, his *fondling* or *favourite*. He was born at *Oaſis* in *Egypt*, but being made free of *Alexandria*, he choſe rather to be called *Alexandrinus*, than *Oaſitanus*; for which *Joſephus* reproaches him in the ſecond of his two books of *Jewiſh Antiquities*, writ againſt *Manetho*, *Poſidonius*, &c. and eſpecially againſt *Apion*; to whoſe memory he bore an inveterate hatred, for the many calumnies he had thrown out againſt the *Jewiſh* nation, when he was ſent upon an embaſſy by the *Alexandrians*, to the emperor *Caligula*, to counteract *Philo* the *Jew*; who was gone to *Rome* on the behalf of his countrymen, with complaints againſt the *Alexandrians*.

THIS learned grammarian, conjunctly with *Herodorus*, reviſed and illuſtrated *Homer* with their commentaries; which were re-

received all over *Greece* with the greateſt applauſe. *Euſtathius* frequently mentions them; and their teſtimonies ſtill farther corroborate and confirm an accented reading. The following inſtances, out of many more I could have produced, will ſufficiently prove what I ſay;

Il. β. ϒ. 6. Catal. Nav. — καὶ Ἐρυθράς.
& Erythras.

[g] Ἀπίων μὲν ἓν καὶ Ἡρόδωρος ὀξύνεσι τὴν λέξιν. "*Apion* and *Herodorus* accent this word with an acute upon the laſt ſyllable." Again,

Θώρηκος γύαλον. —— Il. ε. ϒ. 99.
Thoracis concavitatem.

[h] Ἀπίων δὲ καὶ Ἡρόδωρος φασὶ, προπαροξύνεσθαι· Γυαλὸν δὲ λίθον ὀξυτόνως λέγεσθαι· οἷον,

—γυαλὸν λίθον ἀγκάσασθαι.
Lapidem qui manu comprehendi poteſt ulnis complexus eſt.

" *Apion* and *Herodorus* ſay, that γύαλον here bears the tone upon the antepenultimate; but that the epithet γυαλὸν joined with λίθον

[g] Id. p. 202. [h] Id. 392.

θον is read with a tone upon the laſt ſyllable." And once more,

Il. θ. 178. —— Τείχεα μηχανόωντο
Muros ſtruxerunt
Ἀβλῆχρ' ——
infirmos.

Ἀβλῆχρ') [i] Ἐν τοῖς Ἡροδώρου καὶ Ἀπίωνος φέρεται, ὅτι ὁ Ἡρακλείδης ὁ [k] Μιλήσιος βαρύνει τὴν λέξιν, λέγων, ὡς βληχρόν ἐστι τὸ ἰσχυρὸν, καὶ ἐν συνθέσει ἄβληχρον ὡς ἄκακον· ἡ δὲ παράδοσις ὀξύνει. "In the commentaries of *Herodorus* and *Apion* we are told, that *Heraclides* the *Mileſian* makes Ἄβληχρα a gravitone, ſaying

[i] Id. p. 589.

[k] This was probably a different *Heraclides* from him that was laſt quoted: for there were a great many of the name: *Laertius* reckons up fourteen, lib. 5. Ἡρακλείδης. And *Jonſius* de Script. Hiſt. Philoſ. lib. 2. c. 12. enumerates more than double that number, three of whom were ſurnamed *Ponticus*. *Jonſius* indeed is of opinion, that the two perſons we are now ſpeaking of, were one and the ſame: but he offers nothing in proof of it; whilſt *Euſtathius*, having occaſion to mention both, expreſsly diſtinguiſhes them, calling one *Ponticus*, and the other *Mileſius*; the former Il. α. v. 39. upon the word Σμινθεῦ, the latter in the paſſage now under conſideration. Add to this, that *Heraclides Ponticus* was of *Heraclea* a city of *Pontus*; but *Heraclides Mileſius*, of *Miletus* in *Caria*.

ing that βληχρὸν ſignifies *ſtrong*; and therefore in compoſition it ſhould be, ἄβληχρος like ἄκακος, antepenacuted. But tradition acutes it."

THE foundation of this remark of *Heraclides* is a canon, which is ſtill in force; that the particles α, ευ, δυς, δι, &c. compounded with oxytone nouns, draw the accent back upon the antepenultimate; as, πιςός, ἄπιςος; τακτός, ἄτακτος; νοητός, δυσνόητος, &c.

BUT as to this particular word, the true reaſon why ſome of the antients read it ἀβληχρός, and others ἄβληχρος, or ἀβλῆχρος ſeems to be, that they differed about the etymology of it; one party thinking it was derived from α privative and βληχρός; and another ſet of men thinking it was an uncompounded word, and that the α was ſuperfluous; juſt as, ςάχυς, an *ear of corn*, and βαιός, *little*, receive no alteration in ſenſe by an addition of ſyllables, ἄςαχυς, ἠβαιός.

AND

AND indeed many inſtances might be given, where [l] βληχρός, as well as ἀβληχρός, ſignifies *weak*; which certainly makes the α at the head of the latter redundant. And with this agrees the etymologiſt, βληχρὸς ἔν τῳ ἄβληχρος, τῷ αὐτῷ σημαινομένῳ μένοντος, "The ſame ſignification remaining."

I HAVE now brought my reader to more than the middle of the firſt century from the birth of *Chriſt*, which is the æra I ſhall reckon from in the ſequel of this diſcourſe: and I have already named ſeveral famous grammarians, in that part of the century we have run through. *Heraclides* of *Pontus* in particular, reached to the time of [m] *Nero*, who began to reign A.D. 55.

SECTION IV.

I SHALL now diverſify the ſcene a little, by introducing under the next ſhort reign of *Galba* a *Latin* authority; but ſuch a

[l] Βληχρὸν, τὸ ἄσθενες παρ' Ὁμήρῳ τῷ Ἀλκαίῳ, τῷ ἄλλοις. Πίνδαρος δὲ ἐπὶ τῷ ἰσχυρῷ αὐτὸ λέγει. Etymol. in voce Βληχρόν.

[m] Κατέμεινε σχολάζων ἐν αὐτῇ (Ῥώμῃ) ἐπὶ Κλαυδίου τῷ Νήρωνος. Suid. in voce Ἡρακλείδης.

a one, as does honour to any cauſe he eſpouſes: this is the celebrated *Roman* orator *Fabius Quinctilian*, [n] brought to *Rome* by the emperor *Galba*, A. D. 69. where he taught rhetoric, and was a public pleader for twenty years; at the [o] end of which term, having obtained his diſcharge under the emperor *Domitian*, he had more leiſure to follow the ſtudies he liked beſt; and accordingly, as he himſelf [p] informs us, he then ſet about the writing of his *Inſtitutes*.

As *Quinctilian* has frequent occaſion in that work to make a compariſon between the *Greek* and *Latin* languages; ſo, in the courſe of ſuch compariſon, he effectually eſtabliſhes the doctrine of *Greek* accents; while

[n] He was a native of *Calaguris* a town of *Hiſpania Terraconenſis*.

[o] Poſt impetratam ſtudiis meis quietem, quæ per viginti annos erudiendis juvenibus impenderam, &c. Inſtit. Orat. lib. 1. c. 1.

[p] Nos quando & præcipiendi munus etiam pridem deprecati ſumus, & in foro quoque dicendi; quia honeſtiſſimum finem putabamus, deſinere dum deſideraremur, inquirendo ſcribendoque talia conſolemur otium noſtrum, quæ futura uſui bonæ mentis juvenibus arbitramur, nobis certe ſunt voluptati. Lib. 2. c. 12.

while he is ſhewing, how eſſentially different the two languages are in this reſpect. For, after having found fault with ſeveral things, which ſeemed harſh and unpleaſant in the *Latin* tongue; as the ending of ſo many of their words with the letter M, and of their ſyllables with B and D, [1] Quid? quod pleraque nos illa, quaſi mugiente, litera cludimus M, qua nullum Græce verbum cadit? — Quid? quod ſyllabæ noſtræ in B literam, & D innituntur? adeo aſpere, ut plerique non antiquiſſimorum quidem, ſed tamen veterum, mollire tentaverint, non ſolum *averſa* pro *abverſis* dicendo, ſed & in præpoſitione B literæ abſonam & ipſam S ſubjiciendo; he then proceeds to their accents, with which he is as little ſatisfied: Sed accentus quoque cum rigore quodam, tum ſimilitudine ipſa minus ſuaves habemus; quia ultima ſyllaba nec acuta unquam excitatur, nec flexa circumducitur; ſed in gravem, vel duas graves cadit ſemper. Which moſt certainly implies, that it is otherwiſe with the *Greeks*; that their laſt ſyllable is often raiſed,

[1] Inſt. Orat. lib. 12. c. 10.

raiſed, and will bear either an acute, or a circumflex upon it.

He had ſpoken to the like effect before, lib. 1. c. 5. Apud nos — in omni voce, acuta intra numerum trium ſyllabarum continetur, ſive hæ ſint in verbo ſolæ, ſive ultimæ: *i. e.* "Whether theſe be all the ſyllables of a word, or only the three laſt." Et in his aut proxima extremæ, aut ab ea tertia. Trium porro de quibus loquor, media longa, aut acuta, aut flexa erit: eodem loco brevis, utique gravem habebit ſonum: ideoque poſitam ante ſe, *i. e.* ab ultima tertiam acuet. Eſt autem in omni voce utique [r]acuta, ſed nunquam plus una: nec ultima

[r] This by no means "deſtroys that part of the doctrine of accents which relateth to Atonics," as a late Writer aſſerts in his Diſſ. againſt *Greek* accents, p. 54. For but a few lines before, *Quinctilian* having told us of ſome, who for diſtinction ſake acuted the laſt ſyllable of a word,—Scio quoſdam eruditos, nonnullos etiam grammaticos, ſic docere ac loqui, ut propter quædam vocum diſcrimina, verbum interim acuto ſono finiant, ut in illis,

Qua circùm litora, circum piſcoſos ſcopulos —

ne, ſi gravem poſuerint ſecundam, *circus* dici videatur, non *circuitus*: in reply to theſe he ſays, cum

ultima unquam: ideoque in diſſyllabis prior. Præterea nunquam in eadem, flexa & acuta, quoniam eadem flexa ex acuta: itaque neutra claudet vocem Latinam. The reſult of all this is, that the *Latin* tongue is greatly cramped in its pronunciation, in reſpect of the *Greek*; which can admit of the acute accent in three places, including the circumflex, which is made up of an acute as well as of a grave; whilſt the other has always a grave upon the laſt ſyllable; which makes a very eſſential difference in the ſound of any word, ſometimes even to the ſeeming inverting of the quantity; as θέος, θεός, the former of which is pronounced as a *Spondee*, the latter as an *Iambus*; and τιθάσσω, τιθασσῶ, where the circumflex upon the laſt ſyllable gives a great intenſion of ſound, to what it has, when

cum dico, *circum litora*, tanquam unum enuntio, diſſimulata diſtinctione: itaque tanquam in una voce, una eſt acuta: quod idem accidit in illo,

Trojæ qui primus ab oris.

Now this is preciſely the caſe of Enclitics, which transfer their accent upon the laſt ſyllable of the preceding word, and cauſe the two words to be pronounced as one; as ἀγαθόν τι. σοφός ἐστι.

when a gravitone: and this is the reaſon, why in *Latin* words of three ſyllables or more, with the penultimate ſhort, which neceſſarily throws the acute upon the antepenultimate, no account is made of the quantity of the laſt ſyllable; and whether it be dominā, or dominām, or dominā in the ablative, it is expreſſed in the ſame time.

THAT the changing the place of the tone is, in the judgment of *Quinctilian*, in appearance to change the quantity; and, if the ſyllable be common, is really changing it, is too evident to be denied by any one, that has duly conſidered the following paſſage in our Author,

—Pecudes, pictæque *Volucres*.

Volucres media acuta legam, ſays he; as much as to ſay, he read the word with the middle ſyllable long.

BUT the ſame thing ſeemingly happens, when the metrical quantity of the ſyllable is unchangeable; as ſuppoſe, *Camīllus*, *Cethēgus*,

thēgus, which are *Quinctilian*'s inſtances; according to him, (though he does it only by way of illuſtration, to ſhew the nature and power of an accent; and not, that *Latin* words can really undergo ſuch a change; but for the ſake of illuſtrating what he has in hand, he ſuppoſes) if an acute and a grave were put one for the other, as in *Camillus*, if the firſt ſyllable Cā were acuted, inſtead of the middle ſyllable mīll; or a grave were put for a circumflex, as, inſtead of *Cethēgus*, an acute were laid on the firſt ſyllable Cē; either of theſe alterations would affect the middle ſyllable, as to pronunciation, though not as to real quantity: take it in his own words, [a]Adhuc difficilior obſervatio eſt per *tenores*, (quos quidem ab antiquis dictos *tonores* comperi, ut videlicet declinato a *Græcis* verbo, qui τόνες dicunt) vel accentus, quas *Græci* προσῳδίας vocant, cum acuta & gravis alia pro alia ponitur, ut in hoc, *Camillus*, ſi acuitur prima. Aut gravis pro flexa, ut *Cethegus*, & hîc prima acuta: nam ſic media mutatur.

BUT

[a] P. 57. Edit. Burman. Ibid.

BUT though this in fact was never the caſe of *Latin* words; which always acuted the penultimate, if the middle ſyllable was long; and the antepenultimate, if ſhort; yet our author ſtrongly inſinuates, that the reverſe of this happens in *Greek* words, whilſt he expreſſes himſelf ſo emphatically with reſpect to his own tongue; inde *Olympo* & *Tyranno* acutam mediam ſyllabam dederunt, (nempe grammatici *Latini*) quia duabus longis ſequentibus primam brevem acui ſermo noſter non patitur. The latter part of this ſentence, quia duabus longis ſequentibus, &c. has greatly perplexed the critics, and made many of them ſuſpect, that there is ſome error in the text; for, ſay they, the *Greeks*, no more than the *Latins*, allowed of this, to acute the antepenultimate, when the two laſt ſyllables were long: accordingly ſome copies read it, [t]*una aut duabus*: — *una longa, aut duabus longis*; though even thus, it is more than is neceſſary to ſay; for the penultimate long would be ſufficient in the *Latin* tongue to command an acute upon the middle

[t] Vid. Not. in loc. Edit. Burman. p. 68.

middle ſyllable, whatever the quantity of the laſt were. I am inclined therefore to think, if the reading be right, that *Quinctilian* ſays, *duabus longis*, merely becauſe the examples alledged by him, ending with two long ſyllables, led him to this way of ſpeaking; and had he ſaid *Olympus*, *Tyrannus*, that he would have expreſſed himſelf otherwiſe: but it is *Quinctilian*'s way to [u] accommodate his inſtances to the conſtruction of the ſentence.

THE meaning then of the paſſage, and the only one that makes ſenſe of it, ſeems to be this; that the *Latins* pronounced *Olympus* and *Tyrannus*, with an acute upon their middle ſyllables; becauſe their language did not permit them to accent the firſt ſyllable, if the two following were long; but if only the ultimate were ſo, they would, notwithſtanding that, put an acute upon the antepenultimate, as, dominō, publicō.

ON

[u] Quod autem dixit, *dederunt Olympo*, non ita accipiendum quaſi dativum ſolum notarit: — ſolet enim exempla fere Fabius ad conſtructionem orationis accommodare; de duabus enim ſyllabis longis ſequentibus, nihil ad *Græcos*, qui & ipſi Ὀλύμπῳ & Τυράννῳ proferunt. Camerarius. Ibid.

On the other hand, the *Greeks*, who, as I ſaid before, no more than the *Latins*, would acute the antepenultimate, if both the following ſyllables were long; yet, if only one was ſo, provided it was not the laſt, they made no objection to their acuting the antepenultimate, as Ὄλυμπος, Τύραννος.

If what *Quinctilian* has here advanced, ſtands in any need of confirmation, which I ſhould apprehend it does not; I can corroborate his evidence by another author of eſtabliſhed credit, *Aulus Gellius*; who lived a few years after him, in the times of the *Antoninuses*, and uſes the ſame ſort of language with *Quinctilian*. For ſpeaking of the difference of the quantity of certain words in early times, to what was in uſe in his time; he does not ſay, that the penultimate was then read long, or, the penultimate read ſhort; but, that the word was ſo pronounced, as to have an acute or circumflex upon the penultimate, or an acute upon the antepenultimate; for inſtance, lib. 4. c. 7. Valerius Probus gram-

maticus — is Hannibâlem & Haſdrubâlem & Hamilcârem ita pronunciabat, ut penultimam circumflecteret. And again, lib. 7. c. 7. Annianus poeta — is *affatim*, ut *admodum* prima acuta, non media pronunciabat.

THUS we ſee, however the *Latins* differed from the *Greeks* in reſpect to the ſeat of the accent, their words being all gravitones; and in reſpect to the ſyllable which regulated it, which they made the penultimate, whilſt the *Greeks* regulated theirs by the laſt ſyllable; yet they were quite agreed about the power of it, that it gave time or extenſion to the accented ſyllable, and denoted ſomething more than a bare elevation or depreſſion of voice; which is a mere conceit of the moderns to ſerve a modern hypotheſis; but all antiquity is againſt them. Let us now return to our *Greek* authorities.

SECTION

SECTION V.

DURING this period of time, that is, in the ſeventy ninth year from the birth of *Chriſt*, and the firſt of the emperor *Titus Veſpaſian*, happened that dreadful eruption of *Veſuvius*, which ſpread terror and deſolation for many miles round; and, among other inſtances of the terrible ravage it made, in conjunction with an earthquake, overwhelmed the famous city of *Herculaneum*; which ſtood at the foot of the mountain, about four miles from the top of it, and near the ſame diſtance from *Naples*.

THIS noble city lay undiſcovered in its ruins for near ſixteen centuries and a half; and at laſt owed its diſcovery to the mere accident of digging a well, which was the only way of going down to it for ſome time. But ſince they began to work in the ruins, which was about the year 23 of this preſent century, a better paſſage has been

found to it, by a great number of [u] ſteps leading to a theatre. The preſent King of *Spain*, whilſt King of *Naples* and *Sicily*, erected a palace or royal muſeum at *Portici*, a village over or near *Herculaneum*, and in it a large gallery to receive the contents of this ſubterraneous city; and which, by the number of fine paintings, ſtatues, buſts, &c. already lodged there, gives us a noble idea of the antient magnificence of this place. There is alſo a ſociety of Literati (who ſtile themſelves *Gli Academici Ercolaneſi*) eſtabliſhed to ſuperintend theſe valuable curioſities, to methodize them properly, and to draw out an account of them.

THE world was prepared to receive this royal deſign, by a performance compoſed by *Signor Ottavio Antonio Bavardi*, printed at *Naples*, 1752. This work is entitled, *Prodromo delle Antiquita D'ERCOLANO*; it is divided into two parts, and was preſented by the King of *Naples* to the Univerſities

[u] See *Letters from a young Painter abroad*, &c. in which an inquiſitive reader may abundantly gratify his curioſity, in a number of ingenious and entertaining letters written upon this ſubject.

verſities of *Cambridge* and *Oxford*. A ſecond preſent of their Majeſties, the late and preſent King of the two *Sicilies*, being two volumes of the antiquities themſelves, have followed the *Prodromo*; noble gifts, worthy a King, and might juſtly be ſtiled *Regis Opus*, as they are done at a King's command and expence, and communicated to the learned of *Europe*, in a manner ſo ſuitable to royal dignity.

THE Reader, I hope, will pardon this digreſſion on ſo extraordinary an occaſion; eſpecially, as we are now going to make it ſubſervient to our purpoſe, by producing a ſtriking proof for the antiquity of *Greek* accents; a proof of almoſt ſeventeen hundred years old for certain, probably much older. 'Tis an accented inſcription found in the ruins of *Herculaneum*; the account of which I ſhall give at large, as it ſtands in the ſecond volume of antiquities, entitled, *Le Pitture Antiche D'Ercolano, the antient pictures of Herculaneum*. This volume is divided into tavole or tables: the firſt tavole are upon the Muſes, of whom very

fine draughts are prefixed. The tavole themſelves are brief, but the notes full. In that upon *Erato*, Tavola VI. pag. 34. note (2.) the Annotator remarks as follows:

"CADE qui in acconcio di rapportare una inſcrizzione importantiſſima, &c. It ſeems proper on this occaſion, to take notice of an inſcription of great value and importance. In the hollow ways of *Reſina*, on the ſixth of March 1743, there was found upon a wall, which made the angle of a ſtreet leading to the theatre, the following verſe written in black and red letters, exactly as is here repreſented,

ὡς ἓνσο φὸν βέλευμα τας ϖολλὰς χεῖρας νικᾶ.

which ought to be read thus,

ὡς ἓν σοφὸν βέλευμα τὰς πολλὰς χεῖρας νικᾷ.

This verſe is cited out of *Euripides* by *Polybius* I. 35, and is found in the fragments of *Antiope* † v. 17. in *Barnes*,

Σοφὸν γὰρ ἓν βέλευμα τὰς πολλὰς χέρας
Νικᾷ.

One wiſe counſel overcomes many hands.

Such

† P. 455. ℣. 77.

Such kinds of ſentences uſed formerly to be written upon walls, in the public ſquares. *Lampridius* in the life of *Alexand. Sever.* ſays, that this Emperor not only frequently repeated, but cauſed alſo to be written in the ſquares and public places that known ſentence, which comprehends all the duties of morality,

Quod tibi fieri non vis, alteri ne feceris.

Now there is no body, but muſt own at firſt ſight the importance of this inſcription; the antiquity of which is unqueſtionable, to determine the controverſy concerning the epocha of accents, (which by a few are ſuppoſed to have been uſed in *Cicero*'s time; while others have generally thought they were introduced towards the ſeventh century) and alſo, concerning the form of the ſmall *Greek* characters.

Of theſe points more will be ſaid in another place; at preſent it is ſufficient to have communicated to the public this valuable diſcovery, ſo far as it relates to the characters of our pictures."

Here

HERE then is authority, great authority for accents; a *Greek* ſentence with the accentual marks, according to the preſent manner of accenting, ſet upon a wall, in a public ſtreet leading to the theatre; and wrote in black and red letters. This verſe of *Euripides* is cited by *Polybius*, on occaſion of a ſignal victory, obtained by the *Carthaginians*, at a time, when their affairs were at a very low ebb; and which was owing to the ſage advice of *Xantippus* the *Lacedemonian*; who having publickly declared, that their ill ſucceſs in former engagements, was more to be aſcribed to the unſkilfulneſs of their generals, than the ſuperior bravery of the *Romans*, was invited by the heads of the *Carthaginians*, and even by the generals themſelves, to take upon him the command of the army; and by the excellent diſpoſition of his troops, intirely defeated the *Romans*, and took their general *Regulus* priſoner.

As to the inſcription itſelf, pleaſe to obſerve,

1. THAT

1. THAT the accentuation is conformable to that in uſe at this preſent time; only τας has no accent; χεῖρας, both here and in *Polybius* with a circumflex, (as it ought to have, being to be conſidered as proſe) in the fragment of *Euripides*, as quoted by *Barnes*, is written χέρας with an acute accent, which is right alſo, being the penultimate of an Iambus: and νικᾷ in the fragment, has an ι ſubſcribed under the circumflexed ſyllable, which the others have not.

2. THAT the inſcription is in ſmall *Greek* letters; which is, I preſume, the reaſon of its being accented; and had more *Greek* inſcriptions been diſcovered in the ſame characters, I make no doubt they would have been accented too. A few years more perhaps will verify this conjecture.

BUT all the inſcriptions I have ſeen, whether on coins, or cut in ſtone, or engraved, are in capital letters; and it was not uſual to accent theſe; for even thoſe books, which moſt aſſuredly were written in ſmall characters; and could not but have come accented out of the hands of their

their authors, (as in many places they would be hardly, if at all intelligible without it;) yet theſe are generally found to want accents in their titles, and on ſuch proper names, as were thought neceſſary to be written in great letters; I ſay generally, for there are ſome inſtances to the contrary; the famous *Alexandrian* MS of the Bible, in the King's library, has the firſt page of it accented, as taken notice of already: and *Wetſtenius* in his *Diſſert. de Accent. Græc.* p. 90. gives us part of a Letter from *Antonio Maria Salvinio*, Greek profeſſor at *Florence*, with the following title of a very antient MS in that library,

ΜΑΝΕΘΩΝΟϹ ΄ΑΠΟΤΕΛΕϹΜΑΤΙΚΩ΄Ν ΒΙΒΛΙΟ΄Ν.

But this is not [w] often the caſe, to have the *Greek* capitals accented; wherefore *Euſtathius*

[w] I here ſpeak only as to what has fallen under my own obſervation, and according to the general teſtimony of authors, that have writ upon this ſubject. But there is ſomething ſo very extraordinary in the Greek profeſſor's Letter to *Wetſtenius*, concerning what occurred to him, in examining the moſt antient Greek MSS of the *Medicean* library, that I ſhall tranſcribe it for the reader to make what

Euſtathius in his commentaries upon *Homer*, commonly writes his proper names with ſmall letters, that he may give them an accent; but as this could not be done in the initial letters of each verſe, which, whether a proper name, or a common, always begins with a capital; ſo here the accent is omitted, as well as the ſpirit, if required to be laid on the initial letter: nay, what is ſtill more remarkable, the title of his *Odyſſey*, being partly in capitals, and partly in ſmall letters, the capitals are without accents, and the ſmall letters accented;

ΕΥΣΤΑΘΙΟΥ ΑΡΧΙΕΠΙΣΚΟΠΟΥ ΘΕΣΣΑΛΟΝΙΚΗΣ
ΠΑΡΕΚΒΟΛΑΙ εἰς τὴν Ομήρϐ Οδύσσειαν.

3. The

what remarks he pleaſes upon it. "Vetuſtiſſimos codices Græcos accentibus deſtitutos, quamvis omnes ampliſſimæ Mediceæ bibliothecæ forulos in gratiam eruditiſſimi *Wetſtenii* excuſſerim, videre non contigit: duo reperiuntur codices Græci evangeliorum majoribus ſeu quadratis literis exarati, in quibus non ſolum grammatici, verum etiam muſici apparent accentus."

To which *Wetſtenius* adds, literarum & accentuum figuras accuratiſſime & nitidiſſime depictas una tranſmiſit vir humaniſſimus. *Wetſten.* Differt. &c. p. 89.

3. THE reader by caſting his eye upon the inſcription, will obſerve; that the firſt ſyllable of σοφὸν is joined to the preceding monoſyllable ἓν, as though it were ἕνσο, and not ἓν; now, if I may be indulged in a conjecture, this is to be imputed to the ignorance of the perſon that depicted it; who not underſtanding the *Greek* language, took the line from the voice of ſomebody, that pronounced it to him, according to the accented ſound: which affords another probable argument, that the acute gives extenſion to the ſyllable it is laid upon; for had the two ſyllables of σοφον been pronounced with equal time, it is hard to conceive, how this miſtake ſhould have ariſen.

CONTEMPORARY with *Quinctilian*, and another great ornament of his age, was *Plutarch* of *Chæronea*, a village of *Boeotia*. He was born under the emperor *Claudius*, and began to have a name in *Domitian*'s time; and continued increaſing in reputation, during the two ſucceeding reigns of *Nerva* and *Trajan*, till the beginning of

Adrian's, A.D. 117. He was, as *Gellius* ſays, [x] homo in diſciplinis gravi auctoritate: and this weighty authority we have to alledge in favour of an accented pronunciation. One proof from him has been already produced, in his Βίοι τῶν δέκα ῥητόρων, where he cenſures *Demoſthenes* for his neoteric way of ſpeaking; particularly, his pronouncing Ἀσκληπιόν, as a proparoxytone; which, though favoured by its derivation, ἥπιος, yet he could not make paſs for current.

A SECOND proof is to be found in his [y] ΘΗΣΕΥΣ. For having told us, how *Theſeus*, by the direction of the oracle, built the city of *Pythopolis*; and left ſome of his companions to be the governors of it, of whom *Hermus* was one; he adds farther, that from him there was a place in the city, which the *Pythopolitans* called, "*The houſe of Hermus*," Ἕρμυ οἰκίαν; though by giving the word a wrong accent, circumflexing the ſecond ſyllable of Ἑρμῦ, inſtead of ſaying Ἕρμυ, they transferred the honour from the hero to the god; ἐκ ὀρθῶς τὴν δευτέραν συλλαβὴν

[x] Lib. 4. c. 11. [y] P. 12. Edit. Francofurt.

ζὴν περισπῶντας, καὶ τὴν δόξαν ἐπὶ θεὸν ἀπὸ ἥρωος μεταλιθέντας. Now the modern readers by quantity are guilty of the ſame miſtake, for which *Plutarch* here blames the *Pythopolitans*. They are perpetually confounding things, for want of diſtinguiſhing by different accents words written with the ſame letters, but of different ſignifications.

UNDER the laſt named emperor *Adrian*, as well as under his ſucceſſors the *Antoninuses*, flouriſhed an author of great name amongſt grammarians, *Apollonius Alexandrinus*, ſurnamed *Dyſcolus*[z], either from the moroſity of his manners, or the difficulty of his phraſeology, or his neceſſitous circumſtances: being ſaid to be ſo poor, as to be forced to write upon a ſhell, through his inability to buy paper. Grammar was ſo far from ſuffering any diminution under this maſter, that [a]*Priſcian* makes no ſcruple to give him and his ſon *Herodian* the preference to all former grammarians, as who rectified their errors: nor was their being juniors in ſtanding any objection,

[z] See *The life of Apollonius* before his treatiſe περὶ συνλαξ. Edit. Ald.

[a] In Præf. lib. 1.

jection, but in his judgment rather an advantage to them; quanto ſint juniores, tanto perſpicaciores & ingeniis floruiſſe, & diligentia valuiſſe; inſomuch that he declares for his own part, he thought their authority, and eſpecially that of *Apollonius* was to be followed in every thing, — [b] & maxime *Apollonius*, cujus auctoritatem in omnibus ſequendam putavi. He was a native of *Alexandria*, and flouriſhed in the times of *Adrian* and *Antoninus Pius*; but it does not appear, that he ever taught at *Rome*. The [c] author of his life tells us, he dwelt in a place, near the Courſe at *Alexandria*, called the *Bruchium*, and was buried there. He compoſed ſeveral grammatical works, moſt of which are now loſt, except the titles of ſome of them, which are mentioned by *Suidas*; as, Περὶ ϖροσῳδιῶν, ε. Περὶ τόνων σκολιῶν. Περὶ διαλέκ∫ων, Δωρίδος, Ἰάδος, Αἰολίδος, Ἀτθίδος. But his four books ϖερὶ συντάξεως are ſtill extant; and whilſt they are, we have an irrefragable proof of more than ſixteen hundred years old,

[b] Init. lib. 14. Id.

[c] Ὤκει δὲ ἐν τῇ Ρακχείῳ περὶ τὸν δρόμον ἐν τόπῳ ὕτω καλυμένῳ ϖερὶ τὴν Ἀλεξάνδρειαν· ἔνθα κ᾽ ἐτάφη.

old, for an accented pronunciation of *Greek* proſe; for had quantity been the rule, his reaſonings would have been abſurd, and his arguments inadmiſſible.

To ſhew that I am not too ſanguine in my expectations from this author, I ſhall ſelect a few teſtimonies, out of a number of others equally ſtrong; the force of which every one muſt ſee, who does not wilfully ſhut his eyes.

Book 1. ch. 4. ſpeaking of ἐνικὸν ἄρθρον, the ſingular article, ὅτε γὰρ φαμὲν ὁ Ἀ-ΡΙΣΤΑΡΧΟΣ, πρὸς τὸ νοούμενον γένος τὸ ἄρθρον παρατίθεμεν· ὅτε δὲ ἅτω, τὸ Ἀρίσαρχοι προπαροξύνεσθαι, τὸ Ἀρίσαρχοι εἰς οῑ λήγει, πρὸς τὸ ὄνομα τῆς φωνῆς φαμέν. "When we ſay, ὁ Ἀρίσαρχος, we prefix the article to denote the gender; but when we ſay, τὸ Ἀρίσαρχοι has the accent upon the antepenultimate, τὸ Ἀρίσαρχοι ends in οῑ, we only reſpect the name of the word." Now *Apollonius* would never have brought ſuch an example as this, *viz.* the word τὸ Ἀρίσαρχοι is a proparoxytone, had it not been a thing taken for granted, and as certainly known, as that the word τὸ Ἀρίσαρχοι ended in αῑ.

Again,

AGAIN, Chap.[d] 19. of the ſame book; ſhewing that the ō in ὁπωοῖος and ὁπώσος is not an article in compoſition, he argues in this manner; —τάτε παροξυνόμενα, ἢ προπερισπώμενα, σύνθεσιν ἀναδεξάμενα, προπαροξύνονται, κᾶρος, ἐπίκαρος, δόλος, ἄδολος, πόνος, ἄπονος, πλησίος, παραπλήσιος· πῶς ἓν ὁποῖος φαμὲν, ἢ ὁπόσος; — Ἁπλᾶι λέξεις εἰσί. "Nouns having either an acute, or a circumflex on the laſt ſyllable but one, when taken in compoſition, become proparoxytones, as, κᾶρος, ἄκαρος, &c. how then is it, that we ſay, ὁπωοῖος and ὁπώσος?—They are ſimple words." Where obſerve, in the example here brought to illuſtrate the point, the firſt of the compounded words has a diphthong in the middle of it, which, according to the analogy of quantity, ought to have had a circumflex over it, ἀκᾶρος, to correſpond with its ſimple word κᾶρος; but inſtead thereof, the tone is thrown back, and it is antepenacuted. On the other hand, the laſt of the ſimple words, though the middle ſyllable be ſhort by quantity, bears the accent upon the penultimate,

[d] This is ch. 23. and p. 60. of the Frankf. Edit.

ultimate, πλησίος; and, if in its compounded ſtate, it coincides with quantity, and is read παραπλήσιος, this is only by accident, to be conformable to the rule; upon any other principle than this, it ought alſo to have been ὅωσος, which is contrary to the very ground of the queſtion.

Book 2. Chap. 2. Treating of pronouns, he ſays, αἱ δὲ τὸν τόνον μεταθεῖσαι, ὡσπερεὶ ἀπὸ τῶν ἐγκλινόντων τὰ βάρη ἐφ' ἕτερον σῶμα, ἐγκλιτικαί· εἶγε τὸ, ΣΟΙ ΜΕΝ ΕΓΩ, ΣΥ Δ' ΕΜΟΙ, μετὰ τῆς ἐνελεῦς γραφῆς, καὶ τὸν ἴδιον τόνον ἔχει· τὸ δὲ, ΚΑΙ ΜΟΙ ΤΑΥΤ' ΑΓΟΡΕΥΣΟΝ, παρῆκε μὲν τὴν γραφὴν, μετέθηκε δὲ καὶ τὸν τόνον. "Thoſe (pronouns) which transfer their accent, are called *Enclitics*, a metaphor taken from men who reſt or throw their burdens upon ſome other body. This indeed, σοὶ μὲν &c. with the writing intire, retains alſo its own accent; but this, καί μοι &c. with the writing imperfect, has alſo thrown back its tone."

The above paſſage is one of thoſe, which would be wholly unintelligible, if read in an

an unaccented book: and conſequently is a demonſtration, that accents were in uſe in the time of *Apollonius Alexandrinus*, and that he actually uſed them. For you ſee, he appeals to ſuch and ſuch words, as having not only their writing perfect, but their proper tones; whilſt others, with an imperfect writing, have alſo their tones tranſpoſed. Nay more, he cites the authority of *Homer* for this; and if *Homer* had not written it ſo, his argument would prove nothing: but how could it be known, that the Poet had ever inclined his pronouns, if there had not been always accented copies of *Homer?* no more than in the *Engliſh* language, if ever it ſhould become a dead one, it could be aſcertained without an accentual mark, that we ſometimes ſaid tó me, and ſometimes to mé; that we ſometimes made us an enclitic, as ín us, fór us; and ſometimes gave it its proper accent, as in ús, for ús.

CHAP. 18. of the ſame book, ſtill upon the conſtruction of pronouns. A part of the title of this chapter is, τίνες ἐγκλίνονται, τίνες δὲ ὀ.—"which are inclined, and which

are not." Where, having laid it down as a thing to be taken for granted, that thoſe are intire, and not transferrable, which begin with an ε̄; ἦσαν δὲ ἐντελεῖς, αἱ σὺν τῷ ε̄ λεγόμεναι· He afterwards proceeds upon that principle to infer ſomething more: εἰ γὰρ αἱ ἀπὸ τοῦ ε̄ ἀρχόμεναι ἀνῳωνυμίαι, ἡνίκα ἐγκλίνωνται, παραφθείρουσι τὸ ε̄, ὡς ἐν τῷ, δός μοι· ἄκουόν μου, πῶς, &c. "For if pronouns that begin with ε̄, when they are inclined, loſe the ε̄, as δός μοι, ἄκουόν μου, how, &c." Now this, I think, ſufficiently eſtabliſhes that part of the doctrine of accents, which relates to enclitics; and may ſerve for a full confutation of what a late [e] Writer has advanced upon this ſubject. For, having been ſpeaking of "diſſyllable [f] prepoſitions, which, when they are placed after the caſe they govern, draw back their accent, as τούτων πέρι," and having pronounced the practice "quite arbitrary, and very abſurd," he ſuppoſes, that the reaſon of doing this, is, "that theſe prepoſitions are, in this caſe, conſidered as if they were, in a manner, enclitics.

[e] Differt. againſt Greek Accents. p. 22.

[f] P. 21, 22.

enclitics. But this, ſays he, is introducing one abſurdity to ſupport another. For the rules, by which the accents of enclitics, and ſynenclitics are directed to be moved, are as abſurd and arbitrary, as thoſe, which relate to the accents of words, which are not enclitics."

THE matter of fact is undeniable, that *Apollonius* teaches, and avows the transferring of the accents of ſeveral parts of ſpeech, (which are therefore called enclitics,) upon the laſt ſyllable of the word preceding them; as alſo, the ſhifting of the accent of the ſame word upon a different ſyllable of it, either for diſtinction ſake, or other reaſons; as, πότε, ποτέ; the firſt of which, as here accented, denotes it to be an [g] interrogative; the ſecond, an indefinite. The fact then being certain, that it was ſo in *Apollonius'* time; (which abundantly vindicates the doctrine from the imputation of novelty,) I would aſk, how he came

[g] Καὶ ἔτι ἐπὶ τῶν πυσμαλικῶν κατὰ βαρεῖαν τάσιν· ἢ τῶν ἀοριστων κατ' ὀξεῖαν. Lib. 4. c. 2. Edit. Ald.

came by it; was it his own invention, or did he receive it from tradition? unqueſtionably the latter. Nay, by fetching moſt of his authorities from *Homer*, it ſhould ſeem, as if he thought the doctrine of accents in general, and of enclitics as a part of it, to be interwoven with the language; as there is great reaſon to think it was. [h] *Joann. Charax*, an old grammarian, περὶ ἐγκλινομένων, having told us, "that the antients diſapproved of putting two acutes in conſecution, or immediately following one another, upon one word; becauſe they make a cacophony, or ill ſound," Μιᾷ λέξει κατὰ συνέχειαν δύο ὀξείας οἱ παλαιοὶ οὐκ ἐζήτουν δεῖναι, κακοφωνίαν γὰρ ποιοῦσι, — confirms it, by informing us, what *Ariſtarchus* did; "that in the beginning of the *Odyſſey*, agreeably to reaſon he refuſed to put two acutes upon ἄνδρα μοι, but one upon ᾱν, ſaying, I will not commit an abſurdity in the beginning of the poem." Καὶ εὐλόγως εἰς τὴν ἀρχὴν τῆς Ὀδυσσείας ὁ Ἀρίσταρχος οὐκ ἐβουλήθη δεῖναι εἰς τὸν ἄνδρα μοι δύο ὀξείας, ἀλλὰ μίαν εἰς ᾱν, φάσκων, ἐν ἀρχῇ τῆς ποιήσεως παράλογον οὐ μὴ ποιήσω.

THE

[h] Vid. in fin. Diction. Græc. per Jac. Ceratinum.

THE ſame *Charax*, ἐν ῥήμασιν, ſpeaking of εἰμί and φημί, the only two verbs, that are enclitics, after having given ſome inſtances where they are inclined, as εἶς, the ſecond perſon ſingular of εἰμί, ἄιματός εἰς ἀγαθοῖο, and the firſt and third perſons plural, ἄνθρωποί ἐσμεν, ἄνθρωποί εἰσι· and ſo in φημί, ἄνθρωπός φημι, ἄνθρωπός φησι, he then tells you, "this is according to the uſage of the antients," κατὰ τὴν χρῆσιν τῶν παλαιῶν, and that they did not do it, on account of any difference of ſignification, (which was ſometimes the caſe) but only for the ſake of graceful ſpeaking, οὐ ταῦτα δὲ πρὸς διάφορον σημαινόμενον ἐγκλίνεσθαι, ἀλλὰ πρὸς εὐπρεπῆ φάσιν, ἔτως ἀρέσαι τοῖς παλαιοῖς.

IF then the judgment of *Charax*, of *Apollonius*, nay, of the great *Ariſtarchus*, may be allowed to be a counterbalance to the opinion of a modern, unſupported by any authority, the doctrine of enclitics is neither arbitrary, nor abſurd; not arbitrary, becauſe it is agreeable to the uſage of the antients, and directed by rules; and not abſurd, becauſe it contributes to the grace-

gracefulneſs of pronunciation; and, by the confeſſion of *Ariſtarchus*, not to have complied with the rules of it in a certain inſtance, would have been to commit an abſurdity.

BUT it ſeems, the following paſſage in *Quinctilian* "[i] deſtroys all that part of the doctrine of accents, which relateth to atonics." [k] Eſt autem in omni voce utique acuta. Had this writer looked back a very few lines in the ſame chapter, from which he fetches this objection, he would have found an eaſy anſwer to it. *Circum littora* are without all queſtion two words, and ſo ought to have two acutes upon them: there were indeed certain learned men in *Quinctilian*'s time, who to diſtinguiſh the word *circum* from the accuſative of *circus*, acuted it on the laſt ſyllable; but *Quinctilian* does not approve of this; the method he takes, is to pronounce the two words as one; and then one acute will ſerve; cum dico *circum littora*, tanquam unum enuntio, diſſimulata diſtinctione; itaque tanquam in una voce, una

[i] Differt. p. 54. [k] Inſtit. Lib. 1. c. 5.

una eſt acuta. This is the very caſe of enclitics; only that, as prepoſitions commonly go before, theſe follow the words upon which they incline their accents; and having done ſo, become one with the words preceding them; which, if they be either trochees, or oxytones, quite abſorb their accent, as ἄνδρα σε, καρπόν τινα; or in caſe they be proparoxytones, or have a circumflex upon the penultimate, receive the accent upon their laſt ſyllable, ἄνθρωπός τις, ἀθῷός εἰμι. But without inquiring more minutely, what becomes of the accent, the enclitic loſes it, being joined to, or becoming one with the preceding word.

As to the "[1] great abſurdity" he ſpeaks of, and its being "contrary to the nature of all languages, that the ſame word, when pronounced ſeparately, ſhould be ſubject to a different modulation from what it muſt have, when it makes part of a continued diſcourſe," I believe, more or leſs this is common in all languages; but moſt ſo, in the *Greek*. The *Engliſh* tongue, as I have ſhewn

[1] P. 52. Id.

ſhewn but now, has ſomething of it in its pronouns. In the *French* they ſay, *je parle*, I ſpeak, with the ē mute or feminine; but aſk a queſtion with the very ſame words, and then it is *parlé-je*, with the ē ſounding ſtrong. In the *Latin* tongue, the particles *que*, *ne*, *ve*, are called by ſome, and undoubtedly are enclitics, leaning to, and ſeeming to be united with the foregoing word; hence, though we ſay *cármina*, *pótes*, *ténera*, which, according to the genius of the *Latin* language, have a grave upon the laſt ſyllable; yet, when any of theſe particles are tailed to them; the accent, as if incapable of ſuſtaining the voice to the end of the additional ſyllable, is ſhifted to the ultimate; and by the unanimous conſent of the beſt grammarians both [m] antient and modern,

[m] Among the former hear *Priſcian*, Lib. *de accentibus*. Tres ſiquidem res accentuum regulas conturbant, diſtinguendi ratio, pronunciandi ambiguitas, atque neceſſitas: all three to our purpoſe, but eſpecially the laſt, which he explains thus; neceſſitas pronunciationis regulam corrumpit, utpote ſi quis dicat, *in primis doctus*, & addat *que* conjunctionem, & dicat *doctúſque*: ecce, in pronunciatione accentum mutavit; cum non in ſecunda ſyllaba, ſed

modern, theſe words are now to be pronounced, carmináque, potéſne, teneráve. So that I hope, this difficulty too is got over, and that it no longer appears ſo very abſurd; that "the ſame word, when pronounced ſeparately, ſhould be ſubject to a different modulation from what it muſt have, when it makes part of a continued diſcourſe."

FROM the father we paſs on to the ſon; who had been educated by him, and, in point

ſed in prima accentum habere debuit. Sunt quidem tres ſyllabæ, in quibus accentus corrumpitur, *que*, *ne*, *ve*, ut itáque, quando adverbium eſt; nam quando conjunctio eſt, ítaque dicimus. *Venerúntne viri ad vos? Carbonibúſve lumbos oſſaverere ſuos.*

Among the latter grammarians, ſee Gerard. Joann. Voſſ. gram.—Prat's gram.—Lil. gram. Edit. Oxf. But the Eton edition of Lily, for reaſons too obvious, omits in proſodia the chapters *de tono*, & *tonorum regulæ*. Though I am informed, it is the practice of that ſchool to comply with the doctrine of the tranſpoſition of tones, in ſome degree at leaſt, and to pronounce, *laurúſque*, *laudandúmque*. Now upon the ſame principle they ought to ſay, carmináque, teneráque; for if they pronounce it, cárminaque, &c. they diſavow the enclitic, which they have already acknowledged in the foregoing inſtances; not to mention their being obliged to throw back the accent upon the proantepenultimate, or fourth ſyllable from the end, which the *Latin* tongue will no more admit of, than the *Greek*.

point of grammatical ſcience, was in no wiſe his inferior. Indeed both *Apollonius* and *Herodian* were in the higheſt repute among the antients for this ſort of learning; quid enim *Herodiani* [n] artibus certius? quid *Apollonii* ſcrupuloſis queſtionibus enucleatius poſſit inveniri? ſays *Priſcian*, in præf. lib. 1.

Herodian, when his education was finiſhed, being forced from home either by a ſtep-mother, or the neceſſitous circumſtances of his father, repaired to *Rome*, in the reign of *Marcus Antoninus*; to whom he recommended himſelf by his writings, and afterwards grew into great favour with that learned Emperor. It was by his encouragement, he compoſed, both his [o] ἡ μερικὴ προσῳδία, καὶ ἡ καθολική; this latter conſiſted of twenty books at leaſt, ſome ſay twenty two, but the twentieth is quoted by *Stephanus Byzantinus*, under the word ἄβαι. Beſides theſe, he alſo wrote an ἀνώμαλος προσῳδία, and προσῳδία Ἀτθική, and Ὁμηρική, as

[n] Alluding to his τέχναι γραμματικαί.

[o] See Βίος Ἀπολλωνίου.

as they are ſeverally quoted by *Euſtathius*, *Etymolog. M.* and the old Scholiaſts. But all theſe works have now yielded to the hand of time. Among thoſe that ſurvive, of which the reader may ſee a catalogue in *Fabric. Bibliothec. Græc.* lib. 5. c. 7. is a tract περὶ ἐγκλινομένων καὶ ἐγκλιτικῶν, καὶ συνεγκλιτικῶν μορίων, to be found at the end of *Dictionarius Græcus per Jac. Ceratinum*; wherein is a ſtrong confirmation of all that has been ſaid above, about the doctrine of enclitics. There are alſo extant certain collections or extracts, called Παρεκβολαὶ τῦ μεγάλυ [p] ῥήματος ἐκ τῶν τῦ Ἡρωδιανῦ. A few ſpeci-

[p] This is the title of the work, according to the edition now before me, *apud Chriſtian. Wechelum*, *An.* M. D. XLII. The learned *Fabricius*, Vol. 7. p. 8. ſtiles it Παρεκβολαὶ τῦ μεγάλυ ῥήτορος upon the authority of the *Cæſarean* MS, and p. 13. gives the preference to this reading, rectius μεγάλυ ῥήτορος. But he is undoubtedly miſtaken. 1. Becauſe there is not the leaſt mention of the rhetorician, or any thing relating to his ſcience, in the whole work. 2. Becauſe agreeable to the other title, the principal, and almoſt only object of enquiry in this treatiſe, which proceeds by way of queſtion and anſwer, is about the verb; beginning with aſking the definition of a verb, τί ἐστι ῥῆμα; and, why the firſt inſtruction is about the verb, διατὶ πρῶτον περὶ ῥήματος διδάσκει.

ſpecimens out of this work will ſerve to convince the reader, that *Herodian* differed nothing from his predeceſſors in what he has delivered about accents; as, Διατὶ πάντα εἰς ω̄ λήγοντα ῥήματα, ἀποτρέφονται τὴν ὀξεῖαν πᾶσιν; πρὸς ἀντιδιαστολὴν τῶν εἰς ω̄ θηλυκῶν ὀνομάτων, τὰ γὰρ εἰς ω̄ λήγοντα θηλυκὰ ὀνόματα ὀξύνονται, οἷον, Κλειώ, Καλυψώ, Πειθώ. p. 7. "Why are all verbs ending in ω̄, every where averſe to an acute? Anſw. In contradiſtinction to feminine nouns in ω̄, which bear an acute upon the laſt ſyllable, as Clio, Calypſo, Suadela."

Διατὶ τὸ φᾶσι μετοχὴ βαρύνεται, τὸ δὲ ῥῆμα, φασὶν, ὀξύνεται; ἢ μὲ μετοχὴ βαρύνεται, ἐπειδὴ πᾶσα δοτικὴ πληθυντικὴ εἰς ῑ λήγουσα δισσύλλαβος, ἀνεπέκτατος, ἐπὶ μὲ ὀνομάτων ὀξύνεσθαι θέλει, οἷον βουσί, τρωσί, πλὴν τῶ πᾶσιν, ἐπὶ δὲ μετοχῆς, βαρύνεσθαι, οἷον δοῦσι, βᾶσι, στᾶσιν, ἕτως ἔν γ τὸ φᾶσιν, τὸ δὲ ῥῆμα, ὀξύνεσθαι θέλει, ἐπειδὴ ἐγκλιτικόν ἐστι, τὰ δὲ ἐγκλιτικὰ καθ' ἑαυτὰ ὄντα, ὀξύνονται, οἷον, φασίν, εἰσίν. p. 10. "Why is the participle φᾶσιν a barytone, but the verb φασίν acuted on the laſt ſyllable? Anſw. The participle has a grave on the laſt; becauſe in

in nouns, every dative plural of two ſyllables ending in ῐ and uncapable of being produced, is an oxytone; as βεσί, τρωσί, πᾶσι excepted: but in the participle, it likes a grave, as δεῖσι, βᾶσι, ϛᾶσιν, and ſo φᾶσιν; and yet the verb bears an acute on the ultimate, becauſe it is an enclitic; now enclitics in themſelves are oxytones, as φασίν, εἰσίν."

Τί διαφέρεσιν αἱ μεϱοχαὶ τῶν ὀνομάτων; Διαφέρεσιν, ὅτι ἰδίᾳ τονεῖνται αἱ μεϱοχαὶ, οἷον εἰσὶν εἰς ῑς ὀνόμαϱα, ἀλλὰ βαρύτονα· μετοχὴ δὲ πᾶσα ὀξύνεϱαι· οἷον τὸ χαρίεις ὄνομα βαρύνεϱαι, ἡ δὲ τιθεὶς μεϱοχὴ ὀξύνεϱαι. p. 76. "Why do participles differ from nouns? Anſw. Becauſe participles are accented in a peculiar manner; for example, there are nouns in ῑς, but they are barytones, as, χαρίεις. But every participle (*viz.* in εις) has an acute upon the laſt ſyllable, as, τιθεὶς."

TOWARDS the latter end of this century, in the reigns of *Marcus Antoninus*, and *Commodus*, and perhaps further, lived the learned critic and grammarian, *Athenæus*;

who from the multiplicity of his learning was called πολυμαθέστατος. His native place was *Naucratis*, a city of *Egypt*: whence he was ſurnamed *Naucratites*. *Euſtathius*, who frequently mentions him in his Παρεκβολάι, ſometimes ſimply calls him *Athenæus*, ὡς φησι Ἀθήναιος· and what particularly deſerves remarking, is, having upon *Il.* β. ϟ. 155. obſerved the different accenting of Φαιστός, the name of a city, and φαῖστος, *luminous*, he takes occaſion to make the ſame obſervation upon Ἀθηναῖος, as that denotes an *Athenian*, and Ἀθήναιος, the proper name of a man. Φαιστόντε — Εἰς δὲ τὴν διάφορον τόνωσιν τοῦ Φαιστὸς καὶ φαῖστος, θετέον σὺν ἄλλοις ἀλλαχοῦ δηλωμένοις καὶ τὸ Ἀθηναῖος τοπικὸν, καὶ Ἀθήναιος κύριον. Sometimes again, he joins the appellation of κανονιστὴς with that of *Athenæus*, from the grammatical rules and canons, diſperſed up and down in his writings; thus, having laid down a canon for producing the middle ſyllable of κήρυκος, he adds [a] ζητέον δέτι περὶ τοῦ ὄρτυξ καὶ δοίδυκος παρὰ τῷ ΚΑΝΟΝΙΣΤΗ Ἀθηναίῳ. And ſometimes he denominates him Δειπνοσοφιστὴς, from

[a] *Il.* χ. p. 1394. Edit. Baſil.

from the title of his book, called [r] Δειπνοσοφισάι, or the *Banquet of learned men*; a work replete with various kinds of erudition, both curious and entertaining. It consists of fifteen books, but the two first, and the first chapter of the third book is only an epitome.

As *Athenæus* was a very diligent and accurate searcher into the etymology of words, their accents and pronunciation; so it adds considerable weight to his testimony, that he generally supports what he says, by authors of the greatest credit and antiquity: the following examples will shew it; L. 4. c. 13. upon these words of *Aristophanes*, ἐν Φοινίσσαις

—ὄιγε μονομάχε πάλης
Ἀγῶνα νῦν ἰσᾶσι
Singularis luctæ instante nunc certamine,

he remarks thus upon μονομάχος. Ἔοικεν δὲ πεποιῆσθαι τὸ ὄνομα, ἐκ ἐκ τῦ μάχη, ἀλλ' ἐκ τῦ ῥήμαῖος τῦ μάχεσθαι μᾶλλον συῖκεῖσθαι· ὁπότε γὰρ τὸ

[r] Ἐν ᾧ μνημονεύει, ὅσοι τῶν παλαιῶν μεγαλοψύχως ἔδοξαν ἐσιᾶν. *Suid.* in voce Ἀθήναιος.

τὸ μάχη συνῖθέμενον, τὸ τέλος ἴσως τρέπει, ὡς ἐν τῷ, σύμμαχος, πρωτόμαχος, ἐπίμαχος, ἀντίμαχος, — Φιλόμαχον γένος ἐκ Πέρσεως, παρὰ Πινδάρῳ· τηνικαῦτα προπαροξύνεται· ὁπότε δὲ παροξύνεται, τὸ μάχεσθαι ῥῆμα περιέχει, ὡς ἐν τῷ, πυγμάχος, ναυμάχος, — Αὐτόν σε πυγμάχε πρῶτον, παρὰ Στησιχόρῳ, ὁπλομάχος, τειχομάχος, πυργομάχος. "The word Μονομάχος ſeems rather to be compounded of the verb μάχεσθαι, than of the noun μάχη· for when the compound is from μάχη, the concluding ſyllables have the ſame tone, (*i. e.* both ultimate and penultimate have a grave accent upon them) as in σύμμαχος, πρωτόμαχος, &c.

Φιλόμαχον γένος ἐκ Περσέως, in *Pindar*,
A contentious race from *Perſeus*,

and then the acute is upon the antepenultimate: but when it is acuted upon the penultimate, the verb μάχεσθαι is comprehended in that compoſition, as in πυγμάχος, ναυμάχος,

Αὐτόν σε πυγμάχε πρῶτον, in *Steſichorus*."

In which paſſage there are two things, which can hardly eſcape our notice; the one,

one, that, as all theſe compounds are of the ſame form; for they have all an active ſignification; and all, whether derived from the verb, or the noun, have the quantity of the middle ſyllable the ſame, μα in μάχομαι being ſhort, as well as μα in μάχη; hence the quantity of the middle ſyllable could not be the rule of pronunciation among the *Greeks*, as it was among the *Latins*. The other thing, which immediately occurs to us, is, how ſhould *Athenæus* poſſibly know that *Steſichorus* penacuted πυγμάχος, and *Pindar* antepenacuted φιλόμαχος, (the [a] former of whom lived about eight hundred years before him, and the latter almoſt ſeven hundred,) unleſs the ſame had been handed down by accented books?

LIB. IX. C. 10. ΑΤΤΑΓΑΣ) Concerning this word, which in common dialect was read ἀτ]άγας, a *heath-powt*, *Athenæus* remarks as follows; Περισπῶσι δ' οἱ Ἀτ]ικοὶ παρὰ

[a] *Steſichorus* was born Olymp. XXXVII. 632 years before *Chriſt*. *Pindar* Ol. LXV. 520 years before *Chriſt*.

παρὰ τὸν ὀρθὸν λόγον τέτμηται, τὰ γὰρ εἰς ᾶς λήγοντα ἐκτεταμμένα ὑπὲρ δύο συλλαβὰς ὅτε ἔχει τὸ ᾱ παραλήγον, βαρύτονά ἐστιν· οἷον, ἀκάδας, ἀδάμας, ἀκάμας. "The *Attics* circumflex this word contrary to analogy, or juſt rule; for nouns ending in ᾶς, exceeding two ſyllables, and having ᾱ in the penultimate, are barytones, as ἀκάδας &c." It ſeems then, there is an ὀρθὸς λόγος, a rule, or right manner of pronouncing words of this form; and our author has told us, what it is; and withal, that it was ſuperſeded by an idiom of the *Attics*, who differed in this word, as in many others, from the common way of ſpeaking; for whilſt the *Hellenes* ſaid, ἀτάγας, theſe pronounced it ἀταγᾶς, which agrees with what the antient [t]ſcholiaſt upon *Pindar* obſerves, ὅτι ἡ γραμματικὴ ἐπὶ μόνῃ τῇ κοινῇ διαλέκτῳ τὸ κράτος ἔχει, καὶ δι' αὐτὴν συνεστάθη· πρὸς γὰρ τὰς ἄλλας, τὴν Δωρίδα φημὶ, καὶ Αἰολίδα, καὶ Ἀτθικὴν, καὶ Ἰάδα, λίαν ἔχει ἀσυντελῶς· διὰ τοῦτο ἐπὶ μὲν τῆς κοινῆς κανόνας ἀπαιτέμεθα· ἐπὶ δὲ τῶν ἄλλων μόνα ἰδιώματα· οἷον, τόδε ἰδίωμα Δωριέων·

[t] ΟΛΥΜΠ. ΕΙΔ. Γ. in voc. κεῖνος ἔϊην· Ἰστέον ὅτι τὸ κεῖνος ἔϊην Δωρικῶς κείμενον παρὰ τῷ Πινδάρῳ· ὃς τὰ πλείω Δωριστὶ γράφει. Schol.

ριέων · καὶ τόδε Ἀτθικῶν · "Grammar only prevails in the common dialect, and is conſtituted by it; for as to other dialects, I mean, the *Doric*, and *Æolic*, and *Attic*, and *Ionic*, it operates very imperfectly. Wherefore in the common language we require canons; but in the others, only idioms, as this is an idiom of the *Dorics*, this of the *Attics*."

AND hereby we are enabled to anſwer an [u] objection, which has been raiſed againſt *Greek* accents, not only from the ſame word being accented differently to ſignify different ſenſes; but alſo, from different ſenſes being given to the ſame word with the ſame accent. For inſtance, γελοιος, and, ἀγροικος, are found, not only ſometimes marked with an acute upon the antepenultimate; and ſometimes with a circumflex upon the penultimate; but farther, different grammarians have given contrary ſignifications to theſe words, accented in the ſame manner: ſo the *Etymologiſt* tells us,

[u] See Diſſertation againſt *Greek* Accents. p. 141, &c.

us, that γέλοιος antepenacuted ſignifies, one that is *ridiculous*, or *deſerving of ridicule*; and γελοῖος with a circumflex on the penultimate, one that *excites laughter*, or *makes jokes*: γέλοιος λέγεται, ὁ γέλωτος ἄξιος. γελοῖος δὲ, ὁ γελωτοποιός· on the contrary, according to *Suidas* and *Thomas Magiſter*, γελοῖος, ὁ καταγέλαστος, γέλοιος δὲ, ὁ γελωτοποιός: in like manner, ἄγροικος, according to [w] *Julius Pollux*, is ὁ σκαιός, *rude* or *unmannerly*, καὶ ἀγροῖκος, ὁ ἐν ἀγρῷ ζῶν, *one that lives in the country*. *Ammonius* ſays the ſame; and yet [x] *Ptolemæus Aſcalonita*, from whom *Ammonius* draws the greateſt part of his words, gives a contrary ſignification, ἄγροικος βαρύτονον, ὁ ἐν ἀγροῖς διατρίβων· ἀγρῶικος δὲ περισπώμενον, ὁ μὴ ἥμερος.

Now this whole difficulty, I think, may be ſolved by the diverſity of dialects. For [y] *Moeris Atticiſta* in his Λέξεις Ἀττικῶν καὶ Ἑλλήνων,

[w] Lib. IX. c. 2. He lived in the times of *M. Antoninus* and *Commodus*.

[x] *Fabric.* Bibl. Gr. lib. IV. c. 33.

[y] *Moeris* is an author of an uncertain age; only we know he lived between the ſecond and ninth centuries; for he quotes *Phrynicus* of the former, and is quoted by *Photius* of the latter.

Ἑλλήνων, ſpeaking of γελοιον, ſays, γέλοιον, Ἀτ∫ικῶς, βαρυ∫όνως· γελοῖον, προπεριστ ώμενον, Ἑλληνικῶς. So that in this inſtance, the *Attics* ſpoke quite the reverſe of the reſt of *Greece*. And in the other word, ἀγροικος, *Thomas Magiſter*, whoſe work is entitled, Ὀνομάτων Ἀτ∫ικῶν ἐκλογάι, whilſt he tells us, ἀγροῖκος means, ὁ ἐν τῷ ἀγρῷ οἰκῶν, adds, παρὰ τοῖς Ἕλλησι· *i. e.* the common dialect calls it ſo; ἄγροικος δὲ, ὁ ἰδιώτης κ᾽ ἀπαίδευ∫ος· but adds withal, οἱ Ἀτ∫ικοὶ δὲ ἐπὶ τῦ ἐν τῷ ἀγρῷ οἰκῦντος, κ᾽ ἐπὶ τῦ ἰδιώτυ — προπαροξυτόνως ἄγροικος λέγυσιν· which he illuſtrates by ſeveral examples out of *Ariſtophanes*, who, I hope, will not be reckoned among the μεταλενέ∫εροι Ἀτ∫ικῶν.

AGAIN, L. IX. c. 14. ΛΑΓΩΣ) "There are ſome, ſays *Athenæus*, who, contrary to rule, pronounce this, and other words of the like form with a circumflex upon the laſt ſyllable; but it ought to be read with an acute; ſeeing words ending in ος, though they be changed by the *Attics* into ως, retain the ſame accent, as ναός, κάλος (funis nauticus) νεώς, κάλως." Εἰσὶ δ᾽ οἱ κ᾽ ταῦτ᾽

ταῦτ' ἀλόγως κατὰ τὴν τελευτῶσαν συλλαβὴν περισπωμένως προφέρουσι· δεῖ δὲ ὀξύνειν τὴν λέξιν· ἐπειδὴ τὰ εἰς ος λήγοντα τῶν ὀνομάτων ὁμότονά ἐστι, κἂν μεταληφθῇ εἰς τὸ ω παρ' Ἀττικοῖς, ναός, κάλος, νεώς κάλως. Examples of both manners of accenting he has given us a little before; of writing it with an acute, in theſe words, Τρύφων δέ φησι, τὸν λαγὼν ἐπ' αἰτιατικῆς ἐν Δαναΐσιν Ἀριστοφάνης ὀξυτόνως, καὶ μετὰ τοῦ ν λέγει,

Λύσας ἴσως ἂν τὸν λαγὼν συναρπάσειεν ἡμῶν·

Solutum fortaſſe leporem nobiſcum capiet.

"*Tryphon* ſays, that *Ariſtophanes* in his *Danaides* reads τὸν λαγών in the accuſative with an acute upon the laſt ſyllable, and with ν, as Λύσας, &c."

ON the other hand, ſays our author, Ξενοφῶν ἐν κυνηγετικῷ χωρὶς τοῦ ν λαγῶ, καὶ περισπωμένως. "*Xenophon*, in his book *of hunting*, writes λαγῶ without ν in the accuſative, and with a circumflex."

AND now, both for the reader's eaſe and my own, I ſhall for a while take my leave of

of authorities; having produced almoſt an uninterrupted ſeries of them, for more than five hundred years; from the age in which *Ariſtotle* flouriſhed, who was born three hundred and eighty four years before *Chriſt*, down to that of *Athenæus*, who lived in the times of *M. Antoninus*, and his ſon *Commodus*; the latter of whom died a hundred and ninety two years, after the nativity of our Lord.

FROM this period, and not before, *If. Voſſius* dates the corruption of the pronunciation of the *Greek* tongue; which, except ſome alteration in the ſounding of the diphthongs, had hitherto continued almoſt intire; but henceforward began to be loaded with a number of accentual marks, till at laſt the antient manner of ſpeaking and writing was totally changed. [z] Uſque ad tempora *Antonini* & *Commodi*, Impp. perſtitit nihilo minus antiqua & fere integra loquendi ratio, ut opus non fuerit totidem apicibus ſcripturas onerare, ut poſteriori-bus factum ſit ſeculis, ceſſante nempe & penitus

[z] De Poem. Cantu, p. 18.

penitus collapſa vetere pronunciandi ratione. I can readily join with this author in thinking, that the antient manner of pronouncing continued intire till this time: but then the queſtion is, what was that antient manner of pronunciation? he will tell you, the rule of ſpeaking among the antient *Greeks*, was conformable to quantity; and that the uſe of the accentual marks was no other than to inſtruct youth in the metrical art: but I have ſhewn both theſe aſſertions to be falſe. Accents were never uſed to inſtruct in metre; they would have done the work very imperfectly, if they had: but the antients had others, and more effectual ſigns for that purpoſe. And as to accents being all this time conformable to quantity, and coinciding with that, almoſt every authority I have alledged, is a flat contradiction of this doctrine.

To this account of *Voſſius*, concerning the uſe to which accents were at firſt put by grammarians, *viz.* to preſerve the metrical pronunciation, and alſo their agreement

ment with quantity, correſponds what we meet with in [a] *Henninius*; *Alexandrini* ergo grammatici eorumque ſequaces circa tempora Ptolemæi Philopatoris & Epiphanis, annis plus minus CCL ante N. C. cœperunt primo diſcipulis in re metrica juvandis vocabularum modulum oſtendere, appingendo illi ſyllabæ, quæ eſſet intendenda, notulam. Hinc diverſiſſimi fuere accentus priſci a noſtratibus hodiernis; illi enim tantum in ſcholis uſurpabantur pro erudienda juventute; at hodierni ubique frequentantur: priſci illi accentus veræ pronunciationi conſentiebant; at hodierni etiam legitimam evertunt. And to the ſame effect ſpeaks the author of the [b] *Diſſertation*, &c. Only the two laſt differ from *Voſſius* about the time, when the corrupt pronunciation of the *Greek* language commenced; as they likewiſe do from one another about the cauſes of it. And no wonder writers ſhould diſagree about ſettling a pretended fact, which never had any exiſtence, in that compaſs of time, we are now ſpeaking of. While then *Iſ. Voſſius* thinks,

[a] Sect. 24. [b] Diſſertation, p. 128.

thinks, that the pronunciation remained in a manner unvitiated, till more than the middle of the ſecond century after *Chriſt*; the others ſet the alteration much earlier; and aſſign as principal cauſes of it, the expedition which *Alexander* made into *Aſia*, and the return of his army into *Greece*, with many *Aſiatics* probably mixed with them; the [c] conqueſt of *Greece*, by *Paulus Æmilius*; [d] a corrupt pronunciation of the diphthongs in the reigns of *Claudius* and *Nero*; and the injury the language ſuſtained, both in its ſtile and pronunciation, by the *Helleniſts* or *Jews* of the diſperſion, which [e] *Henninius* reckons as a firſt and capital cauſe of the corruption of the *Greek* tongue.

BUT what force there is in theſe objections ſhall be the ſubject of inquiry in the following chapter.

[c] Pag. 130. Id. [d] Pag. 35. Id. [e] Hennin. ſect. 26.

CHAP.

CHAP. V.

That neither the Greek *language, nor the pronunciation and manner of accenting it, ſeem to have ſuffered any very material corruption, during that period we have been conſidering, nor probably for ſome centuries after.*

AS ſome of the objections in the preceding chapter ſtrike directly at the language itſelf, as if that had been corrupted, as well as the pronunciation; hence it will not be improper, nor foreign to the ſubject, to examine how that matter ſtood.

AND here, it is nothing to the purpoſe to inquire, whether any particular branch of ſcience flouriſhed, and was in its full vigour, within that ſpace of time we have run through, and afterwards languiſhed and decayed: for different ages have their different taſtes; and the favourite ſtudy of one age, which has been cultivated and improved with all the labour and learning of the

the greateſt geniuſes of it, ſhall be quite neglected, and laid aſide in another, and yet the language remain the ſame as before. This general obſervation may be confirmed by the ſtate of poetry in *Greece*; which, as well as oratory, had its riſe and fall, while the *Greek* language itſelf continued in its full ſtrength. Poetry declined firſt; owing in ſome meaſure perhaps, to the diſcountenance it met with from that great philoſopher [f] *Plato*; who was no friend to it, and was for baniſhing it, in a manner, out of his Republic. But whatever the cauſe was,

[f] He was not for allowing any "poetical imitation; as being contrary to truth, and tending to ſpoil the minds of the hearers." Wherefore he ſays, "though he was brought up from his childhood with a love and veneration for *Homer*, yet he ought to prefer no man before truth." "The only kind of poetry, which he thought ſhould be admitted into a ſtate, was that chaſte one of ſinging hymns to the gods, and celebrating the praiſes of famous men." Περὶ ποιήσεως λέγω — τὸ μηδαμῆ παραδέχεσθαι αὐτῆς ὅση μιμητική· — λώβη ἔοικεν εἶναι πάντα τὰ τοιαῦτα τῆς τῶν ἀκουόντων διανοίας. — Ῥητέον, καίτοι φιλία γέ τις με καὶ αἰδὼς ἐκ παιδὸς ἔχουσα περὶ Ὁμήρου ἀποκωλύει λέγειν — ἀλλ' οὖν γὰρ πρόγε τῆς ἀληθείας τιμητέον ἀνήρ — Εἰδέναι δὲ ὅτι ὅσον μόνον ὕμνους θεοῖς καὶ ἐγκώμια τῆς ἀγαθῆς ποιήσεως παραδεκτέον εἰς πόλιν. *Plato* de Repub. L. x. p. 284—286—318. Edit. *Cantab.*

was, it is notorious, that poetry was paſt its prime, at the time we are now ſpeaking of; and thoſe writers, in every ſpecies of it, were now dead, who left no equals behind them.

AND as to oratory; perhaps a little more than two hundred years comprehended the whole of this noble art, as far as it had any thing diſtinguiſhing in it. For [g] *Cicero* tells us, "before *Pericles* and *Thucydides*," (the former of whom, according to [h] *Suidas*, "was the firſt that wrote down his orations, which he ſpake at the bar," that before theſe,) "there were no written compoſitions, that had any kind of elegance in them, or that could be deemed the production of an *Orator*." Ante [i] *Periclem*, cujus

[g] *Brutus*. VII.

[h] Πρῶτος γραπτὸν λόγον ἐν δικαστηρίῳ εἶπε, in voce Περικλ.

[i] *Pericles* died of the plague at *Athens*, in the third year of the *Peloponneſian* war, which commenced, Olymp. LXXXVII. 1. four hundred and thirty one years before *Chriſt*, and laſted twenty ſeven years: the firſt twenty of which *Thucydides* has compriſed in his hiſtory; *Gellius* ſays, Lib. x. c. 23. he was forty years old at the breaking out of that war.

jus ſcripta quædam feruntur, & *Thucydidem*, qui non naſcentibus Athenis, ſed jam adultis fuerunt; littera nulla eſt, quæ quidem ornatum aliquem habeat, & oratoris eſſe videatur. Indeed he carries extemporary eloquence up as high, as the [k] age of *Piſiſtratus* and *Solon*; for ſo he goes on; quanquam opinio eſt & eum, qui multis annis ante hos fuerit, *Piſiſtratum*, & paullo ſeniorem etiam *Solonem*, poſteaque *Cliſthenem*, multum, ut temporibus illis, valuiſſe dicendo. But here he ſtops; for he ſays, "there is nothing upon record, before that time, of any one that was remarkable for his elocution:" [l] Siquidem ante *Solonis* ætatem, & *Piſiſtrati*, de nullo, ut diſerto, memoriæ proditum eſt.

As we have ſeen the riſe of oratory in *Solon* and *Piſiſtratus*; and the further improvement of it in *Pericles* and *Thucydides*, who conſidered it, as ſomething more than a crude extempore production; ſo we may view

[k] *Solon* was Prætor at *Athens*, Olymp. XLV. 3. and died, Olymp. LV. upon whoſe death *Piſiſtratus* ſeized the government.

[l] *Brutus*. X.

view this art in its greateſt perfection, under *Demoſthenes*, *Lyſias*, *Æſchines*, *Hyperides*, and the other great orators of that age: Afterwards it declined apace; the alteration was begun by *Demetrius Phalereus*, who made his appearance, when the others were grown old; he firſt changed it from that nervous, animating ſcience it was before, to ſomething languid and weak; which might perhaps pleaſe and entertain, by the ſoftneſs and delicacy that was beſtowed upon it; but could no longer rouſe and inflame, and carry all before it, for want of that thunder and irreſiſtible force, which diſtinguiſhed it in his predeceſſors. For while *Tully* ſays of theſe, [m] hæc enim ætas effudit hanc copiam; & ut opinio mea fert, ſuccus ille & ſanguis incorruptus uſque ad hanc ætatem oratorum fuit, in qua naturalis ineſſet, non fucatus nitor: on the other hand, ſpeaking of [n] *Phalereus* he tells us,

[m] Id. IX.

[n] He was a hearer of *Theophraſtus*; and was made governor of *Athens*, Olymp. CXV. 3. by *Caſſander* one of *Alexander*'s ſucceſſors; he continued in that poſt ten years; afterwards he fled into *Egypt*, and was thrown into priſon by *Ptol. Philadelphus*, where he died, Olymp. CXXIV. 1.

us, hic primus inflexit orationem, & eam mollem teneramque reddidit: & ſuavis, ſicut fuit, videri maluit, quam gravis, ſed ſuavitate ea, qua perfunderet animos, non qua perſtringeret: & tantum ut memoriam concinnitatis ſuæ, non (quemadmodum de *Pericle* ſcripſit *Eupolis*) cum delectatione aculeos etiam relinqueret in animis eorum, a quibus eſſet auditus.

BUT admitting that oratory began now to decline; it is by no means a good conſequence, that therefore the *Greek* language itſelf did. There are many other qualifications requiſite to form a good orator, beſides purity of diction, and an ornamental ſtile; if *Cicero* was a judge, it is the moſt comprehenſive of all arts; °Equidem omnia, quæ pertinent ad uſum civium, morem hominum, quæ verſantur in conſuetudine vitæ, in ratione reipublicæ, in hac ſocietate civili, in ſenſu hominum communi, in natura, in moribus, comprehendenda oratori puto: if theſe are away, in vain do we look for it in language alone. Nay, oratory depends,

° De Orator. Lib. 2. XVI.

pends, in great meaſure, for its ſucceſs, upon the circumſtances of the times we live in; for it always thrives beſt in a free ſoil; and has its main ſupport from liberty, and a power of ſpeaking our minds freely, without fear or reſtraint. No wonder then, if with the liberties of *Greece*, which *Demoſthenes* ſo nobly defended, when at their laſt gaſp; and for which he fell a [p] victim to the reſentment of his enemies; no wonder, if with theſe, forenſic eloquence expired [q] at the ſame time.

BUT

[p] After the fatal battle of *Cranon*, *Demoſthenes* finding, it was no longer in the power of the *Athenians* to protect him, who had formerly refuſed to deliver him up to *Philip*; and hearing that *Antipater* was marching to *Athens*, he fled to *Calabria*, or rather *Calauria*, and took refuge in the temple of *Neptune*; but *Antipater*, diſpatching thither a party of *Macedonians*, who were to drag him thence by force, to avoid being carried away by them, he took poiſon, which he carried about him in a quill for that purpoſe. Vid. *Plutarchi Demoſth.* p. 859. Edit. Francofurt.

[q] *Demoſthenes* was not the only one, who was cruſhed by the tyranny of theſe times. *Hyperides* ſhared the ſame fate: who took ſanctuary in the temple of *Ajax* at *Ægina*; but was taken from thence, and ſent to *Antipater* at *Cleon*, and there ſlain, his tongue being firſt cut out. *Demades* too,

BUT this was not the caſe of other parts of learning. Theſe carried nothing offenſive in them to that form of government, which was then introduced into *Greece*; nor do we find, that any of *Alexander*'s ſucceſſors, however incenſed they were againſt the orators; declared war againſt the ſciences themſelves. Several of them were great patrons of learning; particularly the *Ptolemies* in *Egypt*; the ſecond of whom, ſurnamed *Philadelphus*, founded a famous ſchool at *Alexandria*, to which philoſophers and grammarians reſorted from all parts of *Greece*. So that now, all kinds of literature were cultivated with uncommon aſſiduity; and no method was neglected, which might tend to the improvement of them. The beſt writers were ſtudied, and their works laid down, as the plan for ſucceeding ones to build upon. Grammar in particular, whatever it was before, became now an art worthy

another great orator, who ſided with the victors, and whom, ἡ Δημοσθένους δίκη, as *Plutarch* expreſſes it, "the revenge of *Demoſthenes*" had forced into *Macedonia*, there becoming odious to his new friends, and afterwards being convicted of treachery, was juſtly put to death by thoſe very perſons, to whom he had ſo baſely made his court. *Ibid.*

worthy of the moſt ingenious to profeſs; for, according to *Dionyſius Thrax*, as quoted by *Sext. Empiricus*, it was "a [r] general acquaintance with, and experience of what had been ſaid by the poets and hiſtorians." Of the former ſort, he reckons *Homer* and *Heſiod*, *Pindar*, *Euripides*, and *Menander*; of the latter, *Herodotus*, *Thucydides*, and *Plato*.

AND the event anſwered the care which was taken; for, by this means, the language paſſed down through many centuries pure and untainted; and I believe, it would be no very eaſy taſk for any one to ſhew, that ſuch writers, as [s] *Dionyſius Halicarnaſſus*, [t] *Strabo*, [u] *Joſephus*, *Arrian*,

[r] Γραμματικὴ ἐστιν ἐμπειρία, ὡς ἐπὶ τὸ πλεῖστον τῶν παρὰ ποιήταις καὶ συγγραφεῦσι λεγομένων. Adverſ. grammat. Cap. 3. p. 12.

[s] Ἤκμασε δὲ οὗτος ἐπὶ τῶν Αὐγούστου χρόνων — ἔστι δὲ τὴν φράσιν καὶ τὴν λέξιν καινοπρεπής· *i. e.* novitatem decentem habens, that has a peculiar grace and elegance in the novelty of his ſtile. *Phot.* Biblioth. Cod. LXXXIII. Παντοῖος λόγιος. *Suid.*

[t] Στράτων Ἀμασεὺς [vid. & Στράβων] γέγονεν ἐπὶ Τιβερίου Καίσαρος. *Suid.* — Clariſſ. *Dodwellus* obſervat, nullis græcobarbaris uti vocabulis hunc ſcriptorem, unico excepto, quod ῥιπίαν plus ſimplici vice dixit, pro receſſu æſtus marini. *Fabric.* L. IV. c. 1. 4.

[u] De ſtilo ejus ita cenſet *Photius*, eſſe eum candidum,

[v] *Arrian*, [w] *Lucian*, (all of whom lived in the firſt and ſecond centuries of the chriſtian æra) ought not to be reckoned among the authors, who wrote pure *Greek*.

NOR do I ſee any occaſion to ſtop here: for the third and fourth centuries alſo abounded with many excellent writers, in whoſe works there appear no ſigns of a declining language; in this number is to be

didum, purum, ac jucundum, in concionibus etiam diſertum. *Ger. Joan. Voſſ.* de *Hiſt. Græc.* p. 196. This particularly is to be underſtood of his VII books *de bello Judaico*. Ἔστι δὲ αὐτὸ τὸ σύνταγμα ἐν λόγοις ἐπτά· καθαρὸς τὴν φράσιν, καὶ ἀξίωμα λόγου μετὰ εὐκρινείας καὶ ἡδονῆς δεινὸς ἐκφῆναι &c. Bibl. Cod. XLVII.

[v] He was a diſciple of *Epictetus*. Κατὰ δὲ τοὺς χρόνους Ἀδριανοῦ, καὶ Ἀντωνίνου τοῦ πίου καὶ Μάρκου τοῦ Ἀντωνίνου ἐγνωρίζετο, καὶ ἐπωνόμαζον δὲ αὐτὸν Ξενοφῶντα νέον.— Ἰσχνὸς δὲ τὴν φράσιν ἐστὶ, καὶ μιμητὴς ὡς ἀληθῶς Ξενοφῶντος. *Phot.* Bibl. Cod. LVIII.

[w] Λέγεται δὲ γενέσθαι ἐπὶ τοῦ Καίσαρος Τραϊανοῦ, καὶ ἐπέκεινα· ſo ſays *Suidas*; but *Ger. Voſſius*, lib. 2. c. 15. de *Hiſt. Græc.* has brought irrefragable proofs of his being miſtaken; ſhewing from what *Lucian* mentions in his *Alexander* or *Pſeudomantis*, of the war carried on in *Germany* with the *Marcomani* and *Quadi*, that he lived in the times of the *Antonini* and even beyond. As to his ſtile, *Photius* tells us, he is excellent. Τὴν μέντοι φράσιν ἐστὶν ἄριστος.— Εὐκρινείας τε καὶ καθαρότητος, μετὰ τοῦ λαμπροῦ καὶ συμμέτρου μεγέθους, εἴ τις ἄλλος, ἐραστής. Cod. CXXVIII.

be reckoned *Herodian* the hiſtorian; who compoſed eight books of *Roman* hiſtory, from the death of *Marcus Aurelius*, to the beginning of the reign of *Gordian* the younger. [x] *Photius* in his *Bibliotheca*, gives the following account of his manner of writing. Ἔστι δὲ τὴν φράσιν σαφὴς καὶ λαμπρὸς καὶ ἡδύς, καὶ λέξει χρώμενος σώφρονι, μήτε ὑπεραττικιζούσῃ, καὶ τὴν ἔμφυτον ἐξυβριζούσῃ χάριν τῇ συνήθει, μήτε πρὸς τὸ ταπεινὸν ἐκλελυμένῃ, καὶ τὴν ἔντεχνον ὑπερορώσῃ γνῶσιν — καὶ ἁπλῶς ἐν πάσαις ταῖς κατὰ τὴν ἱστορίαν ἀρεταῖς ὐ πολλῶν ἐστὶ δεύτερος. "In his ſtyle he is perſpicuous, elegant, and agreeable; and chaſte in his language; neither atticiſing immoderately, ſo as to violate the native grace of the common dialect; nor yet deſcending into any meanneſs of expreſſion, as if he overlook'd technical ſcience. — In a word, he is hardly inferior to any in all the qualifications of a good hiſtorian."

THE celebrated *Longinus* alſo flouriſhed in this century; πολυμαθὴς καὶ κριτικὸς γενόμενος, as *Suidas* ſays, "a man of extenſive learn-

[x] Cod. XCIX.

learning, and of an exquiſite judgment;" and who in his treatiſe Περὶ ὕψους, with the rules for ſublime diction, has alſo given us an example of a pure and correct ſtyle.

THEN for the fourth century; the writers of that age were chiefly *Chriſtian*; but not leſs eminent on that account for their parts and learning, and the ſtudy of eloquence. Among theſe, *John* biſhop of *Conſtantinople*, ſurnamed *Chryſoſtomus*, deſervedly ſtands the firſt: who, as [y] *Suidas* expreſſes it, "in the flow of his eloquence ſurpaſſed the cataracts of the *Nile*; for no man, in any age, abounded with ſuch a fluency of words, as he alone was enriched with; ſo that he alone has truly and juſtly merited that golden and divine name" of *Chryſoſtom*. — Καὶ τὴν γλῶσσαν αὐτῦ καταῤῥεῖν ὑπὲρ τὰς Νειλῴας καταῤῥάκτας· εἰδεὶς ἕν τῶν ἀπ' αἰῶνος τοιαύτην λόγων ἠυπόρησεν εὔροιαν, ἣν μόνος αὐτὸς ἐπλάτησε, καὶ μόνος ἀκιβδήλως τὸ χρυσῦν τε καὶ θεῖον ἐκληρονόμησεν ὄνομα. And a little before, ſpeaking of his diſcourſes *de Sacerdotio*, οἱ περὶ Ἱερωσύνης ὑπερβάλλασι λόγοι, τῷτε ὕψει, καὶ τῇ Φράσει,

[y] In voce Ιωαν.

φράσει, καὶ τῇ λειότητι, καὶ τῷ κάλλει τῶν ὀνομάτων. "His diſcourſes *of the prieſthood* excel, both in ſublimity and ſtyle, and in the ſmoothneſs and beauty of the words." [z]*Photius* too ſpeaks in the ſame ſtrain, of the ſuperlative greatneſs of his eloquence. For mentioning his epiſtles, which he wrote to ſeveral perſons in his baniſhment, he tells us, κέχρηται δὲ καὶ ταύταις ταῖς ἐπιστόλαις τῷ συνήθει τῦ λόγυ χαρακτῆρι, λαμπρός τε γάρ ἐστι καὶ σαφὴς, καὶ ἀνθῶν, μετὰ τῦ ἡδέος, τὴν πιθανότητα· "that he keeps his uſual manner of ſpeaking in theſe epiſtles; for he is clear and elegant, and florid in the perſuaſive part, with a mixture of ſweetneſs." And again, ſpeaking of his homilies upon *Geneſis*, "[a] his ſtyle, ſays he, with its cuſtomary clearneſs and purity, appears moreover, graceful and eaſy." Ἡ δὲ φράσις αὐτῦ μετὰ τῆς συνήθυς σαφηνείας καὶ καθαρότητος, καὶ τὸ λαμπρὸν καὶ ἔυρυν ἐνδείκνυται.

To *Chryſoſtom* we may add the two *Gregories*, *Nazianzenus* and *Nyſſenus*, ſo called from *Nazianzus* and *Nyſſa*, the cities of which

[z] Cod. LXXXVI. [a] CLXXIV.

which they were biſhops. The character of the former is thus given by [b] *Suidas*, in few, but very ſignificant words; Οὗτος οὐ μόνον γραμματικὸς, καὶ τὰ εἰς τὴν ποίησιν δεξιὸς, ἀλλὰ πολλῷ πλεῖον καὶ εἰς φιλοσοφίαν ἐξήσκητο, καὶ ῥήτωρ ἦν ἀμφιδέξιος. "He was not only a grammarian, and an excellent poet; but much more, a great philoſopher, and an accompliſhed orator." And the ſame author is no leſs liberal in his encomium of the [c] latter; ἀνὴρ καὶ αὐτὸς ἐλλογιμώτατος, καὶ πάσης ὑπάρχων παιδείας ἀνάπλεως· προσκείμενος δὲ μᾶλλον τοῖς τῆ ῥητορικῆ χαίρουσι· καὶ γὲν εὐδόκιμος ἐν ταύτῃ γεγένηται καὶ λαμπρὸς, εἴ τις ἄλλος τῶν πάλαι γεγενημένων. "He was a very eminent perſon, replete with all kind of erudition; but more particularly he applied himſelf to the ſtudy of eloquence; and certainly he had great merit, and excelled in this ſcience, if any other of the antients ever did."

Photius likewiſe gives his approbation of this *Gregory*; when ſpeaking of his book *pro Baſilio adverſ. Eunomium*, he ſays, τὴν μὲν φράσιν, εἴ τις ἄλλος ῥητόρων λαμπρὸς, καὶ ἡδονῆς ὡσὶν

[b] In voce Γρηγ. Naζ.
[c] In voce Γρηγ. Nυσσ.

ὡσὶν ἀποσάζων· "His ſtyle, if any orator's ever was ſo, is grand, and diſtils ſweetneſs into the ears."

I SHALL name but one writer more of this century, and that is *Baſil*, Biſhop of *Cæſarea* in *Cappadocia*, frequently called *Baſil* the *Great*; an honour to the age he lived in, as indeed he would have been to any age. For, as *Photius* ſays, Ἄριστος δὲ ἐν πᾶσι λόγοις μέγας Βασίλειος. "The great *Baſil* is incomparable in all his writings:" particularly his *Hexaëmeron*, or, *Six days work*, is to be ranked in the claſs of the beſt compoſitions; inſomuch that the laſt named [d] author, after having commended the purity, the ſignificancy, and the juſtneſs of his diction, adds, "[e] that he is ſo great a maſter of the power of perſuading, that if any one would propoſe to himſelf his diſcourſes, as a pattern of civil or forenſic eloquence, and then exerciſe himſelf therein; (provided he were no ſtranger to the rules of the art) there would be no occaſion, in his opinion, for ſuch a one to have recourſe to

[d] Cod. CXLI. [e] Ibid.

to any other; not even to *Plato* or *Demoſthenes*; though theſe are the men, whom the antients preſcribe to be diligently ſtudied by all ſuch, who deſire to become political and panegyrical orators." Τῷ πιθανῷ δὲ ἐπὶ τοσοῦτον ἦκεν ἀποκεχρημένος, ὡς εἴ τις πολιτικῷ λόγῳ τὸν αὐτοῦ λόγον παράδειγμα ἑαυτῷ θείη, ἔπειτα τούτου ἐκμελετῴη· μηδὲ τῶν εἰς τοῦτο συνελθόντων δηλονότι νόμων ἄπειρος ὑπάρχων, καὶ ὑδενὸς αὐτὸν ἑτέρῳ δεήσεσθαι, οἶμαι, ἤτε Πλάτωνος, ἤτε Δημοσθένους, οἷς οἱ παλαιοὶ ἐνδιατρίβειν προτρέπουσι, εἰς τὸ πολιτικόν τε καὶ πανηγυρικὸν ῥήτορας γενέσθαι.

BUT there is no arguing againſt fact; the *Greek* language, we are told, had been corrupted many ages before this time; and *Henninius* fixes the particular æra of it, as well as aſcribes the leading cauſe to the many barbariſms and idiotiſms, which are to be found in the writings of the new Teſtament; [f] Corruptelam præterea auxere Græciſmi, tam quoad pronunciationem, quam quoad idiotiſmos & barbariſmos illatos, 1. Judæi Helleniſtæ. Expirabat enim He-

[f] § xxvi.

Hebraiſmus jam Chriſti tempore. Ipſe Servator noſter fere Syriace, apoſtoli Hebraizando, & ſubinde peregrina vocabula immiſcendo Græce loquebantur, eo ſtylo, qui N. Teſtamenti eſt, &c.

WHY he ſhould ſay, corruptelam *auxere*, I am at a loſs to find: becauſe the corrupters he complains of in the preceding ſection, were the latter *Greeks*, the Græculi poſteriores, as he calls them; and the chief ſource of corruption there mentioned, was the great conflux of nations into *Greece*, upon the ſeat of the *Roman* empire being tranſlated to *Conſtantinople*; an event ſome ages ſubſequent to the charge of corruption, here alledged againſt the *Hellenizing Jews*.

ONE would imagine, that *Henninius* thought theſe *Helleniſts* had a dialect peculiar to themſelves; and that the peculiarities by which they were to be diſtinguiſhed, ran through all their writings; and that they uſed the ſame modes of expreſſion, in whatſoever part of the world they lived; and in ſhort, that the language they ſpoke

ſpoke and writ, might be called the *Helleniſtical* tongue. But there is no manner of proof for all this, nor do the antients ever give the leaſt hint of a *Helleniſtical* dialect: not ſo much as the term Ἑλληνιστικός is adopted by any of them: there is indeed, as [g] *Salmaſius* ſums them up, Ἑλληνιστής Græce doctus; Ἑλληνισμός Græca locutio; Ἑλληνίζειν Græce ſermocinari; Ἑλληνιστί idem quod Græce; Ἀνελλήνιστον quod Græcum non eſt, barbarum & peregrinum vocabulum. There is farther, Ἕλλην a *Greek*, and Ἑλλήνειος γλῶσσα the *Greek* tongue; but no where, γλῶσσα Ἑλληνιστική a *Helleniſtical* dialect, which the *Jews*, or proſelytes to *Judaiſm* and afterwards converts to Chriſtianity, made uſe of, but which was unknown to all other *Greek* writers. As to the preciſe difference between Ἕλλην and Ἑλληνιστής, the ſame author diſtinguiſhes them thus, [h] differunt Ἕλληνες & Ἑλληνισταί non lingua, ſed origine. Illi Græci generis & ortus ſunt, iſti cujuſcunque. So that the *Helleniſts* or *Grecians* might, for ought that appears

[g] Vid. Funus Linguæ Helleniſticæ. p. 20.

[h] Id. p. 201.

appears to the contrary, ſpeak the language as purely, as the *Greeks* by nation or birth. Wherefore *Etymologicon* M. explains Ἑλληνισμὸς by τὸ καθ' Ἕλληνας διαλέγεσθαι, τυτέστι, τὸ ἀσολοικίστως καὶ ἀβαρβαρίστως διαλέγεσθαι, "*Helleniſm* is to ſpeak like the *Greeks*, i. e. without ſoleciſm and barbariſm;" and *Phavorinus* renders Ἑλληνίζω, τὸ Ἑλληνικῶς φθέγγομαι, καὶ τὰ τῶν Ἑλλήνων φρονῶ· "to *Hellenize*, is to ſpeak *Greek*, and to be ſkilful in the *Greek* language:" and farther, Ἑλληνισμὸς δὲ πάσχει τοῦτο· ὥσπερ Λατῖνοι καὶ Ῥωμαῖοι λέγουσι, Λατινιτὰς δὲ πάσχει τοῦτο· "*Helleniſm*, or the propriety of the *Greek* tongue, does not authorize this; in like manner as the *Latins* and *Romans* ſay, *Latinity*, or the propriety of the *Latin* tongue, does not authorize this."

THE objection then againſt the *Helleniſt-Jews* for corrupting the *Greek* language, could not be as *Helleniſts*, but as *Jews*: who by frequently *Hebraizing*, and introducing many foreign and barbarous words, greatly debaſed the pure *Greek*; as is evident, ſay they, from the ſtyle of the N. Teſtament. With reſpect to uſing barbarous and

foreign words, that part of the objection ſhall be conſidered by and by, when I come to ſpeak of the corruption of the pronunciation: at preſent we will examine the *Hebraiſms* and *Syriaſms*, with which the writings of the Apoſtles and Evangeliſts are ſaid to abound; even ſo far, as that the *Hebrew* phraſes and idioms are often retained, though the ſentiment be expreſſed in *Greek* words.

Now firſt, I ſay in general, that it is highly improbable, the Scriptures ſhould have been written in ſuch a ſtyle, as, in a manner, to defeat the purpoſe of having the Chriſtian religion propagated among the *Greeks*; and as would have expoſed the teachers of it to deriſion; and made the doctrine itſelf in many caſes unintelligible. Saint *Paul* preached at *Athens*, and we have no reaſon to think, he was not well underſtood. He was charged indeed with being [i] σπερμολόγος, *a babler*, as we tranſlate it; or rather as the margin reads it, a *baſe fellow*; and a ſetter forth of ſtrange gods; but no

[i] Acts xvii. 18.

no where, as I can learn, of being a barbarian in his ſtyle. Had he been ſo, the greateſt critic of his age, or perhaps of any age, would never have vouchſafed to give *Paul* of *Tarſus* a place among the celebrated orators of antiquity, as *Longinus* has done: the paſſage is as follows, [k] Κορωνὶς δ' ἔσω λόγε παντὸς ἡ φρονήμαλος Ἑλληνικὲ Δημοσθένης, Λυσίας, Αἰσχίνης, Ἀριςείδης, Ἰσαῖος, Τίμαρχος, Ἰσοκράτης, Δημοσθένης ὁ ἡ Κρίθινος, Ξενοφῶν, πρὸς τέτοις Παῦλος ὁ Ταρσεὺς, ὄντινα ἡ πρῶτόν φημι προϊςάμενον δόγμαλος ἀναποδείκλε. Finiat autem omnem noſtrum ſermonem & Græcum dicendi genus *Demoſthenes*, *Lyſias*, *Æſchines*, *Ariſtides*, *Iſæus*, *Timarchus*, *Iſocrates*, *Demoſthenes*, qui & *Crithinus* fuit, *Xenophon*, præterea *Paulus Tarſenſis*, quem & primum dico præfuiſſe opinioni argumentis non probatæ.

BUT ſecondly, and more particularly; admitting there are many words and phraſes, and modes of ſpeaking in the N. Teſtament,

[k] See the Preface of the *Oxford* edition of *Longinus*, and the firſt of the fragments in Biſhop *Pearce*'s editions.

ment, ſimilar to what is found in the *Hebrew* and *Syriac* languages; does it neceſſarily follow from hence, that theſe are ſo many corruptions of the *Greek* tongue? If the beſt profane authors uſe the ſame forms of ſpeech, and expreſs themſelves in the ſame manner; ſurely, what is reckoned a beauty in the latter, cannot be objected as a fault to the former. We ſhall ſoon ſee this in its proper light, by comparing a few paſſages out of a multitude, which might be collected.

MATT. ii. 10. Ἐχάρησαν χαρὰν μεγάλην σφόδρα. "They rejoiced with exceeding great joy." Ἐχάρησαν χαρὰν is certainly a *Hebrew* form of ſpeaking, and the *Syriac* interpreter renders it word for word. Be it ſo; but the Scholiaſt upon *Ariſtophanes* informs us, it is likewiſe an *Attic* Idiom; [1] Ἀττικὴ ἡ φράσις καὶ τὸ σχῆμα (*viz.* λῆρον ληρεῖς) ὡς τὸ μανίαν μαίνῃ· καὶ φυγὴν φεύγεις· καὶ ὅλως ἐφ' ὧν τῷ πράγματι ἐπάγεται τὸ ἀπὸ τοῦ πράγματος ῥῆμα, ὡς τὸ ὕδωρ ὑδρίζεις. As much as to ſay, "this is generally the caſe, when the verb, derived

[1] Ad Plutum, v. 516.

rived from the thing, follows that thing." But μεγάλην σφόδρα, we are alſo told, is a *Hebraiſm* for the ſuperlative degree; *Hebræus* ſuperlativus pro maximo gaudio, ſays *Flacius Illyricus* in his gloſs upon the place; but ſo *Demoſthenes* calls a man that is very rich σφόδρα πλούσιον· and *Plutarch* expreſſes the doing of a thing very readily by σφόδρα ἑτοίμως.

MATT. ii. 18. Καὶ οὐκ ἤθελε παρακληθῆναι, ὅτι οὐκ εἰσί μοι. "And would not be comforted, becauſe they are not." *i. e.* quod ſublati ſint & perempti — more loquendi ſacris etiam ſcriptoribus familiari. *Beza.* Indeed it is a moſt elegant *Euphemiſmus*, and as *Jo. Pricæus* obſerves upon the place, ſumpta & hæc locutio e melioris *Græciæ* promptuario. *Hecuba* (& ut *Rachel* jam liberis orba) apud *Euripidem*, *Hec.* ℣. 821.

Οἱ μὲν τοσοῦτοι παῖδες οὐκέτ' εἰσί μοι
Illi quidem tot liberi non amplius ſunt mihi.

MATT. iii. 11. Ἐγὼ μὲν βαπτίζω ὑμᾶς ἐν ὕδατι — "I indeed baptize you with water." Præpoſitio addita eſt, ſays *Beza*, ex *Hebræorum* idiotiſmo, apud quos ſcilicet *Beth* præpoſitio cauſarum omne genus declarat.

And again, in the ſame verſe, αὐτὸς ὑμᾶς βαπτίσει ἐν πνεύματι ἁγίῳ· "he ſhall baptize you with the Holy Ghoſt." Here too, adds the ſame commentator, rurſus abundat præpoſitio, quæ ex *Hebræorum* idiomate addita eſt. Adjungunt enim illi præpoſitionem caſui inſtrumenti, item propriis nominibus locorum, alia ratione quam vel *Græci* vel *Latini*. But with *Beza*'s leave, this redundancy of the prepoſition (if it be a redundancy) very frequently occurs in the beſt authors, both *Latin* and *Greek:* for ſo *Plautus* ſpeaks; in ſpeculum inſpexi; in Epheſum advehit. We read alſo, *in hoc triduo*, Ter. In *Hiſpali*, Cæſ. In *Cajeta*, Cic. And as to the *Greeks*; Ἐν βέλει πληγείς, *Eurip.* "ſmitten with an arrow." Ἐν πέλταις καὶ ἀκοντίαις, *Xenoph.* "with their ſhields and darts." Ἐν χερσὶν ἐμοῖσιν, *Hom.* "with my hands." Ἐν Δραβήσκῳ. Ἐν Κυψέλοις, *Thucyd.* At *Drubeſcus*. At *Cypſela:* are modes of ſpeaking with the *Greeks*, which no body can be a ſtranger to.

ACTS vii. 34. Ἰδὼν εἶδον τὴν κάκωσιν τοῦ λαοῦ μου. "I have ſeen, I have ſeen the affliction of

of my people." *Beza*'s comment upon this is, notum eſt, *Hebræos* iſtiuſmodi duplicatis vocibus ad amplificationem uti conſueviſſe. But ſo too *Lucian* the *Atticiſt* ſpeaks, in the concluſion of his dialogue between *Menelaus* and *Proteus*. Men. Ἰδὼν εἶδον· ἀλλὰ τὸ πρᾶγμα τεράστιον, &c. "I have ſeen, I have ſeen it; but it is a miraculous thing, &c.".

IF the reader has a mind to ſee more examples of this ſort, let him conſult *Sebaſtian Prochenius* in his *Diatribe de linguæ Græcæ N. T. puritate.*

I SHALL now paſs on to examine into the ſtate of the pronunciation of the *Greek* language; to ſee what changes it may have undergone, and of what nature they were, and how far they might be deemed corruptions; or whether they were only ſuch, as are incident to all languages, even while they are in their improving ſtate, or ſtand in their full vigour. For it is the nature of language to be always fluctuating; to be either changing its words, or giving them a new ſignification; or altering their tones. Μάρψυροι and σπάρδα were words in faſhion in *Homer*'s time,

Τὼ δ' αὐτὼ μάρτυροι ἔσων. *Il.* α. ϒ. 338.
Ipſi autem teſtes ſint.

— καὶ σπάρτα λέλυνται. *Il.* β. ϒ. 135.
Et funes diſſoluti ſunt.

But [m] *Sextus Empiricus* ſays, "if they had followed the *Homeric* uſe of theſe words in his time, they could not have ſpoken *Greek* without exciting laughter." The ſignification of Ἔμπορος in * *Homer*, is one that ſails in a hired ſhip, a *paſſenger*; in oppoſition to him, who has a ſhip of his own.

Ἔμπορος, ὃ γὰρ νηὸς ἐπήβολος — *Odyſſ.* β. 319.
Nave conducta, neque enim navis compos.

But in after-times, the *paſſenger* was ſtiled ἐπιβάτης, and ἔμπορος was the ſame as μεταβολεὺς or πραγματευτής, a *merchant*. Again, we read, *Il.* ι. ϒ. 7.

—Πολλὸν δὲ ΠΑΡΕΞ ἅλα φῦκος ἔχευαν.
Multamque extra mare algam fundunt.

On

[m] Τῇ δὲ Ὁμηρικῇ (συνηθείᾳ) καταακολουθοῦντες, ὃ χωρὶς γέλωτος ἑλληνιοῦμεν, ΜΑΡΤΥΡΟΙ λέγοντες, καὶ ΣΠΑΡΤΑ λέλυνται. Adv. Gramm. c. x.

* Τὸ μὲν ὂν ἔμπορος ὃ κατὰ τὴν συνήθειαν τέτακται παρ' Ὁμήρῳ, ἀλλ' ἐπὶ τῶν ἐπ' ἀλλοτρίας νηὸς περάντων, ὃς συνήθως ἐπιβάτας νῦν λέγομεν. Porph. Ἐμπόρους τὺς πλανήτας ἐπὶ τὰς πόλεις. Plat. de Rep. lib. 2.

On which *Euſtathius* comments as follows, Ἰσέον δὲ ὡς ἡμεῖς μὲ οἱ ὕσερον, πάρεξ ἀεὶ φαμὲν βαρυτόνως κατὰ κοινὴν διάλεκ]ον, κ᾽ ἀντὶ τ῀ χωρὶς τὴν λέξιν νοε῀μεν, κ᾽ διὰ τ῀ ξ γράφομεν ἀυτὴν, κ᾽ μόνῃ γενικῇ συντάσσομεν. Ὅμηρος δὲ παρὲξ λέγει ὀξυτόνως, ἀκολεθῶν τῷ κανόνι τῶν ῥοθέσεων, κ᾽ ἀντὶ τ῀ ἔξω μὲ ἐγγὺς δὲ τὴν λέξιν λαμβάνει. p. 625. "You muſt know, that we latter *Greeks* [n] always ſay πάρεξ, with a grave upon the laſt ſyllable, according to the common dialect; and underſtand by the word, the ſame as χωρίς, ſeorſim, *aſide*, *apart*, *except*; and write it with a ξ, and uſe it in conſtruction only with a genitive. But *Homer* has it παρέξ an oxytone; following the canon of the prepoſitions; and generally uſes the word for ἔξω, extra, *without*, *out of*." It has alſo been ſhewn [o] before, that ἀβληχρος is found among

[n] When *Euſtathius* ſays, the moderns always do ſo, he is not to be underſtood, as if the antients never did it; for even *Homer* himſelf ſays, *Il.* κ. v. 439.

— πάρεξ ὁδὸ᾽ ἐν νεκύεσσι.
extra viam inter cadavera.

And in *Herodotus*, we frequently, if not always, find πάρεξ penacuted; as πάρεξ τ῀ ἀργυρ῀, præter argentum: πάρεξ τ῀ ἀριθμ῀, præter numerum. But then the conſtruction is in the genitive.

[o] P. 217.

mong the antients, both as an oxytone, and a gravitone, and with a circumflex upon the penultimate; and farther, that [p] *Etymologus* ſays, "βληχρὸν is uſed for τὸ ἀσθενές, *weak*, by *Homer*, *Alcæus* and others; but *Pindar* puts it for ἐπὶ τῦ ἰσχυρῦ, *ſtrong*."

Now to what cauſes ſhall we aſcribe theſe ſeveral variations? They cannot be called corruptions, for their authors are all of the firſt claſs; any of them ſufficient to eſtabliſh a precedent. We muſt therefore reſolve them, either into the proprieties of the language; or into the different opinions the antients had about the etymology of certain words; or into their different conſtructions; or laſtly, into the uſage of different ages, whereby ſome words grow obſolete, and others come in their room; or thoſe that remain take a different ſignification. But then it is unreaſonable, to impute that as a fault to the younger *Greeks*, which the elder practiſed without reſerve. Theſe made no ſcruple, when the neceſſity of the ſubject required it, according

[p] Vid. Not. p. 218.

ing to the permiſſion of the [q] Poet, to frame new words;

—— Si forte neceſſe eſt
Indiciis monſtrare recentibus abdita rerum, *&c.*

and ſometimes ſeemingly without neceſſity, they would give things new names, or change the ſignification of the old ones. The general meaning affixed to the verb ἀναγινώσκω, is *to recogniſe*, or *acknowledge*; alſo *to read:* but it is frequently uſed by *Herodotus* for, *to adviſe*, and *perſuade*, [r] κατὰ ὁίους ἄνδρας ἀναγινώσκεις ϛρατεύεσθαι βασιλῆα, "againſt what men you adviſe the king to wage war," and [s] ἀναγνωσθεὶς ὑπὸ τῆς γυναικός, "perſuaded by his wife." The ſame author has likewiſe [t] δεῖπνα for *a company of thirty men that eat together*; δέννος for ὕβρις, *an injury* or *affront*; ἀπεῖω for ἡ ἀπουσία, *abſence*. *Xenophon* too, though remarkable for the ſmoothneſs of his language, and the purity of his ſtyle, yet abounds with barbarous and exotic verbs, moſt of them of *Perſian* ex-

[q] Ars Poet. v. 49.
[r] Pag. 246. Polymn. H. Steph. Edit.
[s] P. 171. Melpom. Id.
[t] Vid. H. Steph. Herodoti vocab. Ionic.

extraction; [u] Παράδεισος, *a garden of pleaſure*, or *a park in which wild beaſts were kept*. Παρασάγγης, *a meaſure of the roads among the Perſians*. Σατράπης, *a governor of a province*. Τιάρα, *a turban*, or *ornament for the head*; with many others, of which the reader may ſee a liſt in *Hutchinſon*'s *Index primus*, ſive *vocum Perſarum explicatio*, at the end of the *Cyropædia*.

Now, if *Herodotus* and *Xenophon*, two of the moſt reſpectable names of antiquity, notwithſtanding the liberty they took, of frequently introducing foreign words into their works, yet never were reproached on this head, with being corrupters of the *Greek* tongue; why ſhould it be brought as a charge againſt the writers of the New Teſtament, that "[w] they now and then intermixed exotic words with the *Greek* they ſpoke;" as being perhaps more expreſſive of their meaning, than any other words they

[u] Οἱ δὲ παράδεισοι· βαρβαρικὸν εἶναι δοκῶν τὄνομα, ἥκει καὶ κατὰ συνήθειαν εἰς χρῆσιν Ἑλληνικήν, ὡς καὶ ἄλλα πολλὰ τῶν Περσικῶν. J. Pollux. l. 9. c. 3.

[w] Apoſtoli — ſubinde peregrina vocabula immiſcendo Græce loquebantur, eo ſtylo, qui N. T^ti. eſt. Hennin. § xxvi.

they could find in the language they wrote in; ſo δηνάριον denarius, *the Roman peny*: κῆνσος, cenſus, *tribute*: σουδάριον, ſudarium, *a napkin*: τίτλος, titulus, *a title*: μεμβράνα, membrana, *parchment*, all of them of *Latin* original; as Σαῦλος, Ἡσαΐας, Ἱερεμίας, Ἐλισσαῖος are of the *Hebrew*. But then you ſee they take care, as *Horace* farther directs,

[x]Signatum præſente nota producere nomen;

to give their new words the current ſtamp, and to make them reſemble thoſe already in uſe, in termination and accent.

BUT it were no wonder, that both the *Greek* language and its pronunciation ſhould have been corrupted at this time; if it be true, that they had received a very conſiderable blow, eſpecially the latter, ſome hundred years before: for "that a corrupt manner of pronouncing ſome words in the *Greek* language, was occaſioned by *Alexander*'s expedition into *Aſia*. His army might have learned to accent ſome words according to the manner of the *Aſiatics*. And, as it is reaſon-

[x] A. P. v. 59.

reaſonable to think, that many *Aſiatics* went with them, when they returned into *Greece*; theſe, we may be ſure, were very faulty in this reſpect." This is the opinion of a modern [y] Writer; which he ſuppoſes to be no improbable conjecture. But I muſt own, I think it highly improbable, and that it wants ſome ſort of proof to ſupport it, of which it is wholly deſtitute; and that ſome inſtances ought to have been given of that "corrupt manner of ſpeaking," ſaid to have been conſequent upon that event; though I believe it would be very difficult to produce them.

THE army which *Alexander* led into *Aſia*, and with which he performed ſuch wonderful exploits, was, in compariſon, but a handful of men, conſiderably under forty thouſand; and theſe all of them [z] Veterans; too old to learn a foreign accent, or to be infected with the *Aſiatic* pronunciation. Nor was their ſtay in *Aſia* ſo very long, as ſhould

[y] See Diſſertation againſt Gr. Acc. p. 128, 129.

[z] Non juvenes robuſtos, nec primum florem ætatis, ſed veteranos, pleroſque etiam emeritæ militiæ—elegit. Juſt. lib. xi. c. 6.

ſhould ſeem to endanger their native dialect. Nine, or ten years at moſt determined this expedition; for it was the third year of his reign before he paſſed the *Helleſpont*, and entered *Aſia*; and in the laſt of it, he diſbanded eleven thouſand veterans, and ſent them back into *Greece* under the command of *Craterus*, and had a ſupply of new raiſed men out of *Macedonia*. But ſuppoſing, he had levied all his recruits in *Aſia*; and that thoſe *Aſiatics* had accompanied the ſurviving part of the army, in their return into *Greece*, even in the moſt peaceable times; what would thirty or forty thouſand ſoldiers have ſignified towards altering the pronunciation, when diſtributed over ſo large a tract of country? But they only returned to engage in freſh wars, with which *Greece* was miſerably harraſſed for ſeveral years, by the generals and ſucceſſors of *Alexander*; who, each of them aſſumed the name and authority of a king. As theſe wars were not confined to *Greece*, but extended to *Syria* and *Egypt*, and proved fatal to moſt of the Leaders concerned in them, being carried on with a great viciſſitude of fortune;

fortune; ſo it is moſt likely, the inferior officers and common men ſhared the ſame fate; and that very few of them were left to corrupt the pronunciation of the *Greek* language; which, I make no queſtion, continued the ſame, for many years after *Alexander*'s expedition into *Aſia*, as it was before.

WITH juſt as much reaſon, does this [a]Author aſſign another period for the further corruption of the *Greek* tongue. In the firſt year of the CLIII[d] Olymp. *i. e.* 156 years after the death of *Alexander*, "*Paulus Æmilius* conquered *Greece*, and made it a *Roman* province; by which the genuine pronunciation and accentuation of the *Greek* language muſt have been farther corrupted." This aſſertion too is void of all proof. The *Romans* conceived too high an opinion of the *Greek* language, and had it in too much eſteem, ever to think of making the debaſement of it, a part of their conqueſt. No, they had quite different notions; they valued themſelves upon ſpeaking it, and ſpeaking

[a] Diſſert. p. 130.

ſpeaking it with an *Attic* elocution; and I could bring many proofs of their keeping the limits of the two languages diſtinct; and particularly, of their never attempting to make a conqueſt of the *Greek* tongue, though they actually did of the people: rather, they voluntarily ſubmitted their own language, in many inſtances, to aſſume the dreſs and manner of *Greece*. What is the reaſon, that *Plautus* (if we may believe *Scaliger*) always makes the middle ſyllable of *Philippus* ſhort, which by poſition is long; but becauſe the *Greeks* uſed to pronounce it antepenacuted, Φίλιππος? or, why did they make the penultimate of moſt of their words in or of *Greek* original, ſhort, contrary to the analogy of their own language, but in complaiſance to the *Greeks?* For which reaſon [b] *Quinctilian* tells us, that ſome

[b] Ac ſi reperias grammaticum veterum amatorem,—laudet virtutem eorum, qui potentiorem facere linguam Latinam ſtudebant, nec alienis egere inſtitutis fatebantur: inde Caſtôrem, media ſyllaba producta, pronunciarunt, quia hoc omnibus noſtris nominibus accidebat, quorum prima poſitio in eaſdem, quas Caſtor, literas exit. Inſtit. lib. 1. c. 5.

ſome of the more ſturdy *Latin* grammarians, who were averſe from all innovations, and did not care to be beholden to any other language, for inſtructions to regulate their own by, retained the old pronunciation of *Caſtôrem*, with the middle ſyllable produced, like other words of the ſame form. So little reaſon is there to think, that the *Greek* language and pronunciation ſuffered any thing, by the *Romans* conquering of *Greece*.

YES, it may be ſaid, one ill effect of the conqueſt of *Greece* by the *Romans*, was a vitious pronunciation of the diphthongs; which only began from that time; for before the *Greeks* had the *Romans* for their maſters, according to *Iſ. Voſſius* and others, they uſed to ſound their diphthongs in ſuch a manner, that both the vowels could be heard diſtinctly; ſo that they were truly and properly diphthongs: Αι and Οι, in particular, ſeemed to carry with them the appearance, not only of ſomething *unuſual*, but even *vaſt* and *ruſtic*; inſomuch, that there have not been wanting thoſe who affirmed,

firmed, that the jaws were not ſufficiently open, nor could without pain be ſtretched wide enough for ſuch broad ſounds. But, ſay they, in the times of *Claudius* and *Nero*, the pronunciation, which had been gradually changing among the *Romans* even from before *Cicero*'s age, was then ſo effectually changed, that the diphthongs were abſorbed, and had only the ſound of ſimple vowels; which corrupt faſhion ſoon paſſed from the *Romans* to the *Greeks*, a nation well verſed in all the arts of flattery, and who choſe to pay this compliment to their conquerors, of admitting a ſofter and finer way of ſpeaking; notwithſtanding the remonſtrances of the learned, and of all that were fond of antient cuſtom.

THIS is the purport of what *Iſ. Voſſius* has ſaid, upon the ſubject of a vitious pronunciation of the diphthongs, being introduced into *Greece* by the *Romans*. But as I intend fully to inquire into the truth of this repreſentation, by comparing it with genuine antiquity; and as the author of the [c] *Diſſertation*,

[c] P. 35. 38.

tation, &c. makes this very event "to have been the true origin of the *Greek* accents," which "owed their riſe to a corrupt pronunciation of the diphthongs;" ſo it cannot be diſpleaſing to my readers to have [d] *Voſſius*' quotation at length. "Eas integras fuiſſe & vere diphthongos, ita ut utraque vocalis exaudiretur, quamvis vel ipſum teſtetur vocabulum, certius tamen colligitur e ſcriptis illorum omnium, qui floruere antequam *Græcia Romanis* ſerviret. *Claudii* & *Neronis* temporibus mutata demum fuit pronunciatio, tunc quippe præcipue uſus invaluit ut diphthongi abſorberentur, quod ipſum quoque *Latinæ* contigit linguæ, utpote in qua bivocalium uſus maxima ex parte ceſſarit jamdiu ante ætatem *Ciceronis*. —Non tantum inſolens quid, ſed & vaſtum & ruſticum præ ſe ferre videbantur diphthongi AI & OI, nec defuere credo, qui fauces non ſatis patere, nec ſine dolore in tamlatos ſonos diduci, & explicare (explicari) poſſe adfirmarent. Sine mora itaque a *Romanis* tranſiit vitioſus hic pronuntiandi ritus ad *Græcos*, gentem adulandi peritiſſimam, fruſtra reclamantibus doctis,

[d] P. 16. De poemat. cantu.

tis, & antiqui moris ſtudioſis; qui licet aliquandiu reſtitere, brevi tamen & ipſi quoque in mollius loquendi genus conceſſere; & adeo quidem ut *Trajani* & *Adriani* ſeculo bivocalium uſus penitus ceſſaſſe videatur."

In anſwer to all this, I have ſeveral obſervations to make.

1. That it does not ſeem to me to be ſo clear a caſe, either that the *Greeks*, before their intercourſe with the *Romans*, ſpoke with that fulneſs of ſound, [e] "with that peculiar opening of the organs of ſpeech," as ſome have aſſerted; or that the *Romans* introduced into *Greece* that ſoft and ſlender way of ſpeaking; which, we readily allow, prevailed in the times of *Claudius* and *Nero*; but did not then begin: ſo far from it, that for ought I can find, it had ever obtained in *Greece*, and the *Romans* took it from thence; or, if there were any of the *Greeks*, who ſpoke in a coarſer manner; as the inhabitants of *Pelo-*

[e] Diſſert. p. 30.

Peloponneſus and its colonies, who uſed the *Doric* dialect; they were looked upon as ruſtics by the reſt of *Greece*, and frequently upon that account, became objects of ridicule. Wherefore [f] *Theocritus*, in his ΣΥΡΑΚΟΥΣΙΑΙ, introduces a ſtranger reprimanding ſome women of *Syracuſe*, who were come to *Alexandria* to ſee the public ſhow of *Adonis*, for their impertinent prating, and talking broad *Doric*.

Ξ. Πάυσασθ', ὦ δύσανοι, ἀνάνυτα κωτίλλοισαι.
ΤΡΥΓΟΝΕΣ ἐκκναισεῦνθι ΠΛΑΤΥΤΑΣΔΟΙΣΑΙ ἅπανθα.
Deſinite, ô infelices, immenſum garrientes.
TURTURES ſtridunt lato ore pronuntiantes omnia.

Γ. Μᾶ, πόθεν ὥνθρωπος; τί δέ τιν, εἰ κωτίλαι εἰμές;
Πασσάμενος, ἐπίτασσε· Συρακοσίαις ἐπιτάσσεις;
Ὡς εἰδῇς κἠ τοῦτο, Κορίνθιαι εἰμὲς ἄνωθεν,
Ὡς κἠ ὁ Βελλεροφῶν· Πελοποννησιστὶ λαλεῦμες.
ΔΩΡΙΣΔΕΝ δ' ἔξεστι (δοκῶ) τοῖς Δωριέεσσιν.
Papæ! unde hic homo? quid autem ad te, ſi garrulæ ſumus?
Quærito, quibus imperes: Syracuſanis imperas?
Atque ut hoc etiam noſcas, Corinthiæ ſumus ab origine,
Sicut & Bellerophon: Peloponneſiace loquimur.
DORICE vero loqui licet (opinor) Dorienſibus.

I have quoted this paſſage at large, as there is a great deal of humour in it, and that the

[f] Idyll. xv. v. 87, &c.

the reader may judge for himſelf, if that broad, wide-mouth-way of ſpeaking was quite ſo faſhionable in antient *Greece*, as ſome of the moderns would have us believe.

AGAIN, *Quinctilian* ſpeaking of a faulty pronunciation, [g]vitia oris & linguæ, ſays, that among the faults of this kind the *Greeks* reckoned πλατειασμός, *i. e.* as *Hedericus* well explains it, vitium oris, quum nimium diductis faucibus, & ore plus ſatis patulo ſermo promitur.

THE ſame author in [h] another place, after acknowledging that the *Roman* eloquence had the *Grecian* for its miſtreſs, and reſembled it in moſt things; in invention, in diſpoſition, &c. yet is forced to allow, in point of elocution or utterance, there was no room for imitation; for its ſounds were harſher, for want of ſome letters, which the *Greeks* had, and which gave great ſweetneſs and ſmoothneſs to that tongue. *Latina* mihi facundia, ut inventione, diſpoſitione,

[g] Lib. 1. c. 5.
[h] Lib. 12. c. 10. p. 1092. Edit. Burmann.

poſitione, conſilio, ceteris hujus generis artibus ſimilis *Græcæ*, ac prorſus diſcipula ejus videtur: ita circa rationem eloquendi vix habere imitationis locum. Namque eſt ipſi ſtatim ſonus durior, quando & jucundiſſimas a *Græcis* literas non habemus, vocalem alteram, alteram conſonantem, quibus nullæ apud eos dulcius ſpirant.—And the concluſion he draws from this is, [i]Non poſſumus eſſe tam graciles? ſimus fortiores. Subtilitate vincimur? valeamus pondere. So that nothing is leſs probable, than that the *Greeks* were indebted to the *Romans* for their tenuity, or narrow way of pronunciation; and nothing more certain, than that the *Romans*, even after the conqueſt of *Greece*, endeavoured all they could to imitate the *Greeks* in this inſtance, and wiſhed they could have done it more effectually. But as a broad or narrow manner of ſpeaking, depended a good deal upon the pronunciation of the diphthongs; therefore I obſerve,

2. THAT the diphthongs had never two diſtinct ſounds, while they remained diphthongs.

[i] P. 1094. Id.

thongs. They had indeed ſometimes a different ſound from the ſimple vowels, but ſtill the ſound was but one: ᾳ, though compounded of two vowels, is as much one articulate ſound, as ᾱ and ῑ are; for when they become two ſounds, the diphthong is diſſolved; as ᾴ῾ιω, ᾳ῾ι῾ω, ἕυζωνος, ἐὺ῾ζωνος. As to the name of the word diphthong, upon which *Voſſius* ſeems to lay great ſtreſs; in the opinion of many [k] learned men, it might as well have had its name from the two vowels, which are its con-

[k] Neminem offendat nomen a duplici ſono ductum, neque quiſquam abſurda me fingere opinetur, dum bivocalibus, ut ita loquar, ſimplicem ſonum tribuo. *Wetſten.* Orat. 2. de Ling. Græc. pronunc. p. 36.

Nec primus eſſem, ſi a contrario nomen diphthongos accepiſſe contenderem, quod quamvis duæ ſint vocales, tamen unicum ſonum edant, cum Jacobus Pareus, in ſuo *de literis* libello, id jamdudum aſſeruerit, & Curius Lancilotus Paſius diphthongum e duabus vocalibus, vim ſuam ſervantibus, conglutinari pernegaverit; eo quod in Æ diphthongo E ſola pronuncietur, A non audiatur. Orat. 4. p. 79. Id.

Patere (quæſo) me cum omnibus grammaticis diphthongos appellare duas vocales in unam ſyllabam coeuntes & unum duoſve ſonos efficientes. *Greg. Martinus* de Gr. lit. pronunc. p. 18. Edit. Oxon.

conſtituent parts, as from both vowels being always heard after the coalition; which, though it ſometimes may be the caſe, that a different ſound is conſtituted thereby; yet frequently is not ſo. For here I obſerve,

3. That diphthongs had oftentimes among the antient *Greeks*, only the ſound of a ſimple vowel. [1]*Thucydides*, after the affecting account he has given us, of the plague which broke out at *Athens* in the ſecond year of the *Peloponneſian* war, tells us, that upon this occaſion, the *Athenians* recollected a famous verſe, which was in the mouths of the old people,

Ἥξει Δωριακὸς πόλεμος, καὶ λοιμὸς ἅμ' αὐτῷ.
Doriacum veniet loimo comitante duellum.

Upon which he remarks as follows,

Ἐγένετο μὲν οὖν ἔρις τοῖς ἀνθρώποις μὴ λοιμὸν ὠνομάσθαι ἐν τῷ ἔπει ὑπὸ τῶν παλαιῶν, ἀλλὰ λιμόν· ἐνίκησε δὲ ἐπὶ τοῦ παρόντος εἰκότως, λοιμὸν εἰρῆσθαι· οἱ γὰρ ἄνθρωποι πρὸς ἃ ἔπασχον, τὴν μνήμην ἐποιοῦντο· ἢν δέ γε, οἶμαι, ποτὲ ἄλλος πόλεμος

[1] Lib. 2. c. 54.

λεμος καλαλάβῃ Δωρικὸς τῆδε ὕστερος, κὴ ξυμβῇ γενέσθαι λιμὸν, κατὰ τὸ εἰκὸς ἅτως ἄσονται. "It was a matter of diſpute among men, whether the antients by this verſe intended λοιμός, *peſtilence*, or λιμός, *famine*: but the preſent calamity decided it for the former: for men accommodated the remembrance of the verſe to the evils which they ſuffered. But, I ſuppoſe, ſhould a ſubſequent *Doric* war happen at any time, and be accompanied with a famine, in all probability they will apply it to that."

Now from hence it has been argued, and I think with great propriety, that if there had not been a ſimilarity of ſound in the two words, λοιμός, λιμός, which occaſioned an ambiguity in their meaning, there could have been no foundation for the remark of the hiſtorian: for, if ō and ī had been then ſounded with the ſame diſtinction, as they are by the moderns, a man muſt have loſt the uſe of his ears, who could once have imagined, that λοιμός could ever poſſibly ſignify *famine*, or λιμός *peſtilence*. And yet you ſee *Thucydides* ſays, that, as on the pre-

preſent occaſion, they interpreted the oracle of a peſtilence; ſo, if a future *Doric* war ſhould break out, with a famine attending it, they would in all likelihood put the conſtruction of a famine upon it. "[m] But a controverſy decided only by the event of a thing, argues nothing elſe, but that the word ſo controverted might have been written two ways; for it is abſurd, that the pronunciation ſhould be tried by the event, when a diſtinct utterance would of itſelf have ſufficiently diſcovered the very thing." [n] Some have objected to the above inſtance, as if the

[m] Controverſia autem, non niſi exitu rei terminata, nihil aliud quam dupliciter ſcribi potuiſſe arguit. Nam pronunciationem ex eventu ſpectari abſurdum eſt, cum diſtincta prolatio ſatis per ſe id ipſum declaraſſet. *Greg. Martin.* p. 24.

[n] Nec eſt, ut cum aliquibus *Apollinem ſtudioſe hanc vocem ſubmurmuraſſe* fingamus, ne λιμός diſcernere ſciſcitantes poſſent. Qui enim hoc affirmant, imo fingunt, 1. Omni autoritate & hiſtoria carent. Quis ergo hiſtoricus genius hoc illis revelavit? 2. Etiam probabili ratione carent. Quis enim fuiſſet finis deceptionis? quum utrumque æque malum ſit, ſive λοιμός ſive λιμός eveniat: imo alterum ex altero ut plurimum ſequatur. Quumque malum principale, aperte ſine omni ambiguitate

the oracle purpoſely uttered this word with a low and indiſtinct voice, in order to create an ambiguity, and deceive the inquirers. But as this is ſaid without proof, and has no foundation in hiſtory; it may ſuffice barely to deny, what others have ſimply affirmed. Though, if the reader has a mind to have a full anſwer to this objection; he will find it done to his ſatisfaction in *Eraſm. Schmidt diſcurſ. de pronunc. Græc.*

WHAT has been ſaid of the diphthong ᾱͅ, of its ſometimes taking the ſound of a ſimple vowel, holds true likewiſe of the diphthong ᾱ̄ι; which had generally, if not always, the ſound of ē long, like the ǣ of the *Latins*, who borrowed it from the *Greeks*. For ſo *Terentianus Maurus*,

Ἄλφα ſemper atque Ἰῶτα quem parant Græcis ſonum
A & E nobis miniſtrant: ſic enim nos ſcribimus.

Nay, ſo certain is it, that the *Latins* received it from *Greece*, that *Pompejus Feſtus* tells

tate prædixerit Δωριακὸν πόλεμον—cur malum minus principale & comitans, λοιμόν ſive λιμόν ambigue dixiſſet? &c. Syllog. ſcript. de Ling. Gr. Pronunc. vol. 2. p. 644.

tells us, the antient *Romans* wrote the ſyllable AE by AI after the *Greek* faſhion. AE ſyllabam antiqui *Græca* conſuetudine per AI ſcribebant, ut aulai, pictai, muſai. In confirmation of which, *Joſ. Scaliger* in his *caſtigationes* upon this author, under *AE*] remarks, notum eſt in veteribus monimentis AIMILIVS ſcriptum eſſe; item in libris.

INSTANCES of the *Greek* diphthong αι having but one ſingle ſound, are to be found in abundance, and had from the beſt authorities. [o] *Strabo*, ſpeaking of *Agylla*, a city of *Hetruria*, mentions, that while the *Tyrrhenians*, a colony from *Lydia*, and therefore called *Lydians*, were beſieging this place, one of them going up to the walls, aſked the name of the city; when, inſtead of receiving an anſwer to his queſtion, ſomebody uſed the cuſtomary form of ſalutation χαῖρε; this the *Tyrrhenians* looking upon as a good omen; after the place was taken, they changed its former name into

[o] Lib. v. p. 337. Edit. Amſtel. Τινός — προσαγορεύσαντος αὐτὸν χαῖρε, δεξάμενοι τὸν οἰωνὸν οἱ Τυῤῥηνοὶ τοῦτον, ἁλόντες τὴν πόλιν μετωνόμασαν.

into that of Χαῖρε, or *Cære*. Thus you ſee *Terentianus'* rule exemplified, ā and ē in the *Latin*, correſponding in ſound to ᾱ and ῑ in the *Greek*: and as there is no queſtion about the pronunciation of the former, that clearly aſcertains the true ſound of the latter.

In further proof of this being the genuine pronunciation of the diphthong ᾳ, I ſhall produce an authority or two out of *Euſtathius*; who certainly knew nothing to the contrary, but that the diphthong now under conſideration, had the power and ſound of a ſimple vowel even in *Homer*'s time; his comment on the following *Hemiſtick* evidently ſuppoſes as much;

— ἣ μυρί' Ἀχαιοῖς ἄλγε' ἔθηκε. *Il.* α. ν. 2.
quæ innumeros Achivis dolores intulit.

Ὅρα δὲ, ὅτι ἔχων ὁ ποιητὴς εἰπεῖν, μυρί' Ἀχαιοῖς ἄχε' ἔθηκεν, οὐκ ἠθέλησε παῖξαι, μέθοδον διδὺς τοῦ μὴ ληρεῖν τινας τὰ παραπίπτοντα. "Whereas the poet might have ſaid — Ἀχαιοῖς ἄχε' — he would not be puerile; but has ſet an example, that others ſhould not trifle in a jingle

jingle of words of the ſame ſound." You ſee, the very foundation of this remark reſts upon the ſuppoſition, that αι and ε were ſounded alike, and had always been ſo.

AGAIN, *Il.* α. ϒ. 274.

Ἀλλὰ πίθεσθε κ᾽ ὔμμες, ἐπεὶ πειθέσθαι ἄμεινον.
Quare obedite & vos; quia obedire melius.

Our commentator, having omitted ſaying any thing in its proper place, of the παρήχησις, or likeneſs of ſound in the final ſyllables of πίθεσθε and πειθέσθαι, occaſionally introduces it under verſe 406 of the ſame book;

Τὸν κ᾽ ὑπέδδεισαν μάκαρες θεοὶ, ἀδὲ τ᾽ ἔδησαν·
Hunc extimuerunt immortales dii, neque ligaverunt:

Here ſpeaking of two ſorts of παρήχησις, which, according to *Hermogenes*, as quoted by *H. Stephens*, is, σχῆμα λόγε, ὅταν δύο ἢ τρεῖς ἢ τέσσαρας λέξεις εἴπῃ τις ὁμοίως ἠχοῦντα, διάφορον δὲ τὴν δήλωσιν ἔχοντα, "a figure of ſpeech, when a perſon ſpeaks two, or three, or four words, that ſound nearly alike, but have a different ſignification, as Εὐπείθει πείθοντο," ſpeaking, I ſay, of two ſorts, the firſt

firſt of which anſwers to the definition above given, and is by far the more common; when he comes to the ſecond, he expreſſes himſelf thus; Τὸ δὲ πάντη ταυτοφώνους εἶναι τὰς παρηχήσεις σπάνιον καὶ μεμελημένον παρὰ τῷ ποιητῇ· οἷον καὶ τὸ,— χόλος δέ μιν ἄγριος ἥρει· Ἥρη δ' ἐπὶ ἔχαδε, &c.— τοιοῦτόν τε καὶ τὸ πρὸ ὀλίγου ῥηθὲν, τὸ, ἀλλὰ πίθεσθε, &c. καὶ γὰρ καὶ τὸ πίθεσθε, μέσος ἀόριστος δεύτερος προσακτικὸς πληθυντικὸς, καὶ τὸ πείθεσθαι, ἀπαρέμφατον, ἐν διαφόρῳ γραφῇ τὸν αὐτὸν ἦχον ἔχουσι. "But the παρηχήσεις or *agnominations*, which have altogether the ſame ſound, are rare, and uſed ſparingly by the poet; ſuch as this,

—— χόλος δέ μιν ἄγριος ἥρει·
[p] Ἥρη, &c.

Ira enim ipſam ſæva tenebat:
Juno vero, &c.

Such

[p] If it be aſked, how ἥρει and Ἥρη have any aluſion of ſound to one another, and much more the ſame ſound; let it be remembered what *Plato* ſays in his *Cratylus*; Οἶσθα ὅτι οἱ παλαιοὶ οἱ ἡμέτεροι τῷ ἰῶτα — εὖ μάλα ἐχρῶντο— νῦν δὲ ἀντὶ μὲν τοῦ ἰῶτα, ἢ ε ἢ ἦτα μεταρρέθσι — ΕΡ. πῶς δή; ΣΩ. Οἷον, οἱ μὲν ἀρχαιότατοι ἰμέραν τὴν ἡμέραν ἐκάλουν· οἱ δὲ ἐμέραν, οἱ δὲ νῦν, ἡμέραν. "You know, that our forefathers uſed the ι very frequently; but now we turn it into

Such too is what was ſaid a little before; ἀλλὰ πίθεσθε, &c. for both πίθεσθε, the middle 2d aoriſt, imperative mood, plural number; and πείθεσθαι the infinitive, with a different writing have the ſame ſound."

THE diphthong ει may alſo put in its claim, of having always carried the ſound of one ſimple individual vowel in antient *Greece*, commonly that of ῑ long: and from thence the *Latins* borrowed it, uſing it with the ſame ſimplicity of ſound. So [q] *Priſcian* teaches, i quoque apud antiquos poſt ē ponebatur, ut ēī diphthongum faciebat, quam pro omni i longa ſcribebant more antiquo *Græcorum*. *Quinctilian* before him had ſaid the ſame thing, with certain illuſtrations out of the poet *Lucilius*, whoſe birth is placed by ſome, Olymp. CLVIII. 1. or the 605th year of the building of *Rome*, many years before *Cicero* was born. [r] Diutius duravit ut, e, i, jungendis, eadem ratione qua

ε or η. *Herm.* How? *Socr.* For inſtance, in the moſt antient times they called ἡμέραν, which ſome now write with ε and ſome with η, ἰμέραν." Edit. Serran. p. 418.

[q] Lib. 1. p. 30. Edit. Baſil.

[r] Inſt. Orat. Lib. 1. c. 7. Edit. *Burmann.* p. 88.

qua *Græci* εῑ, uterentur; ea caſibus numeriſque diſcreta ſunt, ut *Lucilius* præcipit,

Jam pueri venere, e poſtremum facito, atque i,
Ut puerei plures fiant. Ac deinceps idem,
Mendaci furique addes e, cum dare furei *
Juſſeris. —

Quod quidem cum ſupervacuum eſt, quia ī tam longæ quam brevis naturam habet; cum incommodum aliquando. It is plain then by their own confeſſion, that the *Latins* derived the cuſtom of putting an ī after the ē, and uſing it for ī long, from the *Greeks*; with whom nothing was more common, than to write them indifferently for each other; thus ἐπιείκελον ἀθανάτοισιν with an εῑ diphthong, *Il.* α. ν. 265. is *Il.* β. ν. 478. ἴκελος Διΐ with an ι only. And *Iſ. Caſaubon* in his *Animadverſ. in Athenæum* Lib. 2. c. 14. on the word κρείσσ has the following remark, ſicut modo per εῑ, modo per ſimplex ī ſcribitur κρεῖος, cum *cicer* ſignificat; ita & nomen gigantis in *Heſiodo* Κρεῖος· *Apollodoro* Κρίος: and again, Lib. 3. c. 10. under ὑπὸ δ' Ἀθηναίων κρείσσ, he adds, *Heſychius* vocat ſine diphthongo κριάς.

WHEN

* Some read it, mendacei furęique addes ē, cum dare furi, &c.

WHEN I ſaid, the ει diphthong in antient *Greece* had commonly the ſound of ī long; I expreſſed my ſelf ſo, becauſe I have a doubt, whether antiently the ει had not ſometimes the ſound of a ſimple ē. It ſhould ſeem ſo, by what we obſerve in the *Sigean* inſcription, one of the moſt venerable monuments of antiquity in the world; the ſtone on which it is cut, ſtanding once within the walls of *Troy*, and afterwards contributing to ennoble *Sigeum*, which was built of the ſtones of the former city[s]. There are [t]two inſcriptions, one in the upper part of the ſtone, the other in the middle; that in the middle is much the more antient, conſiſting only of the *Cadmean* and *Palamedean* letters; that in the upper part has the addition of the four letters η, ω, ξ, ψ, invented by *Simonides*. In the older of theſe inſcriptions, inſtead of the diphthong ει, the ſimple vowel ε occurs twice,

[s] Loco illud (ſaxum) olim intra Trojæ mœnia nobilitatum, deinde illinc avectum a Mitylenæis, & Sigei in Prytaneo collocatum, Græculis nunc Chriſtianis ante fores templi otiantibus, ſedile præſtat. Vid. Chiſhull. Antiq. Aſiat. p. 2.

[t] Ibid.

twice, as μελεδαϊνεν, Σιγειες, for μελεδαϊνειν, Σιγειεις· and once the diphthong ει occurs in the room of the vowel ε, as επoεισεν for επoεσεν· the account of which I ſhall ſet down, as it is found in the learned *Chiſhull*'s *Inſcriptio Sigea*, p. 10. Similis inter ε & ει interceſſit ratio. Cum enim quinta illa alphabeti litera nomine ſuo proprio non aliud quam ει exprimeret, hinc factum eſt ut ε & ει pro ſe invicem & promiſcue ſcriberentur. Scribere ſcilicet ut loquebantur, diu fuit uſitatum; ideoque cum rectius inſcribi debuiſſet, Σιγειεις, μελεδαινειν, ἐποεσεν, pro recepta tamen loquela Σιγειες, μελεδαινεν, ἐποεισεν, hic noſter lapis *Sigeus* exhibet.

In the inſcription on the upper part, which was added many years after, when the *Athenians* had driven out the *Mitylenean*s, who built *Sigeum*, and taken poſſeſſion of it themſelves, there inſtead of ειμι you find εμι, Φανοδικο εμι. Now if the power of the vowel ε were the ſame as it was in aftertimes, which I do not pretend to affirm; then here is a proof of the diphthong ει, having been ſounded like ε: and

it carries at leaſt a probability with it; that, when the diphthong is diſſolved by caſting away one of its vowels, which made it capable of receiving a different ſound; the vowel remaining ſhould be the vowel to be pronounced. However, what I am chiefly concerned with, is, that if εῑ and ε̄ were reciprocally uſed for each other; this affords an inconteſtable proof; that, in the moſt early times of *Greece*, εῑ had only the ſound of a ſimple vowel. And probably too this was the caſe of οῡ; it being found written with a bare ο̄ in the moſt antient monuments of antiquity; ſo, in the *Sigean* inſcription, Φανοδικο, Προκονησιο, for Φανοδικου, Προκονησιου [u].

AGAIN,

[u] The learned editor of this inſcription § 4. to corroborate his obſervation of the above genitive caſes in ο̄, refers us to a paſſage in *Athenæus* lib. XI. c. 5. where ſpeaking of the lettered cup, in the *Omphale* of the poet *Achæus*, wherein he introduces one of his Satyrs, giving the letters of the name inſcribed upon it; which together make Διονύσου, but with the ῡ omitted—πέκεινα σᾶν, τότε ο̄—ulterius Σ & Ο: the Deipnoſophiſt hereupon remarks, λείπει τὸ ῡ στοιχεῖον· ἐπεὶ πάντες οἱ Ἀχαιοὶ τῷ ο̄ ἀπεχρῶντο, ἀ μόνον ἐφ' ἧς νῦν τάττεται δυνάμεως, ἀλλὰ καὶ ὅτε τὴν δίφθογγον διασημαίνει, διὰ τοῦ ο̄ μόνου γράφουσι. "The ῡ is wanting; becauſe all the *Acheans* made

AGAIN, ᾱ, ῃ, ῳ, with the ι subscribed, are called improper diphthongs, and are said

made use of the ο, not only with the power it has at present; but even, when it was to express the diphthong, they wrote it with a simple ο." In the above quotation, I have writ it Ἀχαιόι, as in *Athenæus*, notwithstanding *Casaubon* says, legendum—Ἀρχαῖοι: for we are to consider, that the Satyr spake in the *Doric* dialect, and that there was a division of *Peloponnesus*, called *Achaia Propria*: so that I see no absolute necessity for the alteration. As *Athenæus* in this place has shewn, that the antients sometimes used the simple ο for the diphthong ου; so on the other hand, lib. x. c. 20. he has shewn, that the diphthong ου was sometimes put for the simple vowel ο. For speaking of *Callias* the *Athenian*, who wrote γραμματικὴ τραγῳδία, a grammatical tragedy, called also γραμματικὴ θεωρία: which, as our author informs us, (vid. lib. VII. c. 1.) both *Euripides* in his *Medea*, and *Sophocles* in his *Œdipus*, made the plan of the disposition of those plays; and further copied the measures of it: among other unusual things, he tells us of a company of women; one of whom is introduced, as the mistress, instructing her female disciples in the names of the seven vowels; the fifth of which ο, she says is to be called ου. I shall for the amusement of my reader, give him an account of the whole seven, in the verses of *Callias*, as digested and corrected by that judicious critic *Casaubon*.

Ἄλφα πρῶτον ὦ γυναῖκες· ΕΙ τὸ δεύτερον μόνον
Χρὴ λέγειν· τρίτον δὲ μόνον ᾗ χρὴ λέγειν, ἀλλ' ΗΤ' ἐρεῖς.
Ἆρα φήσω κἦ τὸ τέταρτον αὖ μόνον; Οὐκ· ΙΩΤΑ γοῦν.

ſaid to be contractions of ᾱι, ει, ōι, or rather, are the diphthongs themſelves, [w] at leaſt αι and οι are; the ι, which, after the modern faſhion, is written under the vowels, being antiently placed at the ſide of them. How they, who are ſo ſtrenuous for the double, mixt ſound of the diphthongs, can ever allow theſe to be diphthongs at all, appears to me very ſtrange; for they would find it a hard matter to prove, that any of theſe improper diphthongs, be the ι ſubſcribed or adſcribed, had ever any other ſound than that of ſimple vowels.

BUT then it is neceſſary to explain my ſelf a little. Every ᾳ, ῃ, ῳ with an ι ſubſcribed, is not a contraction of αι, ει, οι, nor conſequently, thoſe very diphthongs; and there-

Τὶ δὲ τὸ πέμπτον; πέμπτον, ΟΥ. τὸ δ' ἕκτον Υ μόνον λέγε. Λοίσθιον Ω τῶν ἑπτὰ φονῶν, ἑπτὰ δ' ἐν μέτροις μόνον.

Prima vocalis ΑΛΦΑ, ô mulieres, nominatur; ſecunda ΕΙ tantum: tertia non per ſe dicitur Η, ſed ΗΤΑ. Quid quarta? an ſimpliciter nominanda eſt ut ſonat? non: quin potius ΙΩΤΑ dicendum. Quid quinta? quinta, ΟΥ. Sextam Υ tantum dicito. Ultima eſt Ω ſeptem vocalium: ſeptem vero tantum in metris.

[w] See Diſſert. p. 31.

therefore ſuch, before their coalition, might have had a double ſound: ᾱ, for inſtance, in the ſecond conjugation of circumflex verbs, is ſometimes made of ᾱει, as βοάεις, βοᾷς· βοάει, βοᾷ· ἀείδω alſo makes ᾄδω; the ᾱ here then is a mere contraction, and no diphthong; no more is the η̄, which ariſes from the contraction of ηαι, as ὄιεαι, ὄιη· or from the *Ionic* ηϊ, as Νηρηΐδες Νηρῇδες· for, in their diſſolved ſtate, the ῑ is diſtinctly heard, as well as the η̄: nor yet is the ω̄, with its ῑ underwritten, to be conſidered as a diphthong, when it is made either of ᾱοι, as βοάοιμι, βοῷμι· ἀοιδὴ ᾠδή· or of ōι ᾱ, as οἱ ἄνθρωποι, ὦνθρωποι· or of ωϊ, as ὑπερώϊον, ὑπερῷον· λῴϊον, λῷον.

Now I have nothing to do with the ſubſcribed vowels in the above circumſtances, they being merely contractions; the ᾱ, η̄, ω̄, which immediately concern me, are thoſe final letters at the end of the datives ſingular of words of the firſt, ſecond, and third declenſion of the ſimples. Theſe, call them improper diphthongs, or what you pleaſe, have, according to the modern way of

of writing them, an ι subſcribed; as ταμίᾳ, λύπῃ, λόγῳ· but the antients placed it at the ſide of the words, ταμίαι, λύπηι, λόγωι. What I am to prove then, is, that this ι was always quieſcent; and whether adſcribed or ſubſcribed, it made no difference in the reading. For,

1. YOU never meet with any reſolutions of theſe diphthongs; not even in *Homer*, who makes ſo free with the others. There indeed you may find both ὄιω and οἴω· ἄρειος and ἀρήϊος· παῖς and παΐς, with a ſyllable gained by the diviſion of the diphthong: which is by no means the caſe, in the ι affixed to the terminations of the datives ſingular, of the three firſt declenſions of ſimple nouns; for neither additional ſound, nor ſyllable is created thereby; thus in the [x] *Athenian* inſcription in the *Baudelotian Muſeum*, written in the old *Ionic* character, about 450 years before *Chriſt*; for ὅιδε ἐν τῷ πολέμῳ, is found ΗΟΙΔΕ: ΕΝ ΤΟΙ: ΠΟΛΕΜΟΙ: And in [y] *Herodes Atticus*' pillars, called

[x] Vid. Montfauc. Palæogr. p. 138.

[y] P. 135. Id.

ed *Columnæ Farneſianæ*; which were intended as a ſpecimen of *Archaic* writing, before either the double letters of *Palamedes*, or the four letters of *Simonides* were invented; ἐν τῇ ὁδῷ τῇ Ἀππίᾳ ἐν τῷ Ἡρώδε ἀγρῷ, is graved ΕΝ ΤΕΙ ΗΟΔΟΙ ΤΕΙ ΑΠΠΙΑΙ ΕΝ ΤΟΙ ΗΕΡΟΔΟ ΑΓΡΟΙ: where you ſee, the η̄, ᾱ, and ω̄ final with ι annexed, have but one ſyllable, and one ſound: as indeed how ſhould it be otherwiſe? when theſe final vowels, excluſive of the ι, have already engroſſed the whole ſound, by taking up two times; for in the firſt inſtance (if [z] *Montfaucon* may be depended upon) the η̄ and ω̄ were

[z] Dativus caſus qui in vocibus in ο̄ς per ω̄, ſubſcripto ι, exaratur hodie, hic per ο̄ exprimitur, ι una ſerie adſcripto, ut animadvertas in illis vocibus ΕΝ ΤΟΙ ΠΟΛΕΜΟΙ: idque antequam ω̄ μέγα advectum eſſet. p. 138. My reaſon for doubting is; that, whereas the *Peloponneſian* war broke out Olymp. 87, and laſted 28 years; during which, the *Athenians* made this inſcription in honour of thoſe, who fell in that war; on the contrary, *Simonides*, inventer of the η̄ and ω̄, according to *Ger. Voſſius*, was born Olymp. 56, and died Olymp. 78. However, the *Athenians*, out of their reverence for antiquity, continued for many years, in their public monuments, to make uſe of the ε̄ and ο̄ with the ſame powers, which they had, before the introduction of the η̄ and ω̄.

were not yet introduced into the *Greek* alphabet: and in the ſecond, they were ſuppoſed not to have been ſo; and conſequently, that the ε̄ and ο̄ performed a double office. If there yet remained any room for queſtioning the ſilence of this ῑ; the following line, which is part of an epigram, inſcribed on the marble baſe of the *Statua Jovis Urii Boſporani*, would clear up the matter beyond the poſſibility of a doubt,

Νείδω, τῷδε βαλὼν ψαις-ὰ παρὰ ξοάνῳ.
Fac redi, at huic ſtatuæ ſolvere liba memor.

in the old way of writing without any diſtinction, thus,

[a] ΝΕΙΣΘΩΤΩΙΔΕΒΑΛΩΝΨΑΙΣΤΑΠΑΡΑΤΩΑΝΩΙ.

Here the dative ſingular occurs twice, in τῷδε and ξοάνῳ, with ῑ adſcribed in the latter ſample of writing; but without its having

[a] Vid. Chiſh. Antiq. Aſiat. p. 59. The age of this inſcription is about the time of *Alexander* the Great, and the verſe is according to *Sponius*' copy; which yet is not perfect: for in the laſt hemiſtick, you have Τ inſtead of Ξ or Ζ, the latter of which *Wheler* uſes; but then he has ΤΩ beſides, ΠΑΡΑΤΩΖΩΑΝΩΙ, which ſpoils the metre. He alſo writes βάλλων inſtead of βαλών. The ω̄ in the firſt ſyllable of ξοάνῳ, which is in both copies, is very unuſual.

ing any effect upon the time of the verſe. And hence,

2. THIS ῑ has been ſometimes omitted, as a ſuperfluous letter, and without any foundation in reaſon for it. [b] *Strabo* makes mention of a brazen ſtatue, in a theatre at *Magneſia*; dedicated to *Anaxenor*, the harper; which has the two following verſes of [c] *Homer* inſcribed upon it:

Ἤτοι μὲν τόδε καλὸν ἀκουέμεν ἐστὶν ἀοιδοῦ
Τοίου γ' οἷος ὅδ' ἐστὶ, θεοῖς ἐναλίγκιος αὐδῇ.
Atqui hoc honeſtum eſt, audire cantorem
Talem, qualis ille eſt, diis aſſimilis voce.

and then he makes the following remark: Οὐ σοχασάμενος δ' ὁ ἐπιγράψας, τὸ τελευταῖον γράμμα τοῦ δευτέρου ἔπους παρέλιπε, τοῦ πλάτους τῆς βάσεως μὴ συνεξαρκοῦντος· ὥστε τῆς πόλεως ἀμαθίαν καταγινώσκειν παρέσχε διὰ τὴν ἀμφιβολίαν τὴν παρὰ τὴν γραφὴν, εἴτε τὴν ὀνομαστικὴν δέχοιτο τῶν τῆς ἐσχάτης προσηγορίας, εἴτε τὴν δοτικήν· πολλοὶ γὰρ χωρὶς τοῦ ῑ γράφουσι τὰς δοτικὰς, καὶ ἐκβάλλουσί γε τὸ ἔθος φυσικὴν αἰτίαν ἐκ ἔχον. "The

[b] Lib. 14. p. 959. Edit. Amſtel.

[c] Odyſſ. 1. v. 3. This corrects the editions now extant, which write ἀυδήν for ἀυδῇ.

"The inſcriber not taking ſpace enough, has omitted the laſt letter of the ſecond verſe; the latitude of the baſis not being ſufficient to hold it: ſo that he has diſcovered the ignorance of the city, by the ambiguity of the writing: it not being clear, whether the word is to be taken in the nominative caſe, or the dative: for many write the datives without the ῑ, and reject a cuſtom, which has no natural reaſon for it." 'Tis plain then, it is not neceſſary; however, there may be ſome uſe in it, which is to diſtinguiſh one caſe from another: as here, ἀυδή, ἀυδῇ, the nominative from the dative; and ſo λόγω, λόγῳ, the firſt of which is the dual number; the ſecond, the dative ſingular; and whereas the [d] *Æolians* did not uſe the dual number at all; for that reaſon, they [e] diſcarded the ῑ from the datives ſingular ending in ῱ω, as τῶ 'Ομήρω, τῶ σοφῶ· nor did other nations practiſe it conſtantly. *Mont-*

[d] Τοῖς δυϊκοῖς ἀριθμοῖς ἤτοι κέχρηνται ἠδαμῶς, καθὰ δὲ καὶ οἱ 'Ρωμαῖοι, τέτων ὄντες ἄποικοι. *Corinthus* περὶ Αιολιδ.

[e] Οὗτοι ταῖς εἰς ῱ ληγούσαις δοτικαῖς ἐ προσγράφουσι τὸ ῑ, ὡς τῶ 'Ομήρω καὶ τῶ σοφῶ. Id.

[f] *Montfaucon* ſays, In marmoribus porro pariterque in vetuſtioribus libris, dativus ille caſus per ῳ̄ tantum plerumque ſcribitur: nonnunquam tamen ῑ̄ adjungitur. — The like holds true of the dative ſingular in ᾱ̃, which had ſometimes an ῑ̄ adjoined, and ſometimes not. In [g] N°. VI, of the *Monumenta Teia*, the decree is ſaid to have been made μηνὸς Ἀρταμιτίου νευμενίᾳ, menſis Artamitii novilunio; in capitals,

ΜΗΝΟΣΑΡΤΑΜΙΤΙΟΥΝΕΥΜΗΝΙΑΙ,

here the ῑ̄ is annexed: but in the inſcription on the *Farneſe* pillar; called by [h] *Chiſhull*, epigraphen puram putam *Archaïcam*, and publiſhed by *Gruter*, from whom, he tells you, he took it, *e penu Gruteriana*; and [i] *Montfaucon* ſeems to intimate he did the ſame; now notwithſtanding you find the ῑ̄ adſcribed to ΑΠΠΙΑΙ in both their copies; yet there is great reaſon to think, theſe Gentlemen were miſtaken, or rather, that their authority miſled them: for the ingenious writer of the *Letters from a young Painter abroad*, &c. who profeſſes great accuracy,

[f] P. 138.
[g] Antiq. Aſiat. p. 118.
[h] P. 11. Id.
[i] Palæogr. p. 140.

curacy, and ſeems to deſerve the commendation of it; after having given us in *Letter* XXII, a plate of the inſcriptions in their *Ionic* characters, with the I in ΑΠΠΙΑ left out; he reſumes the ſubject, *Letter* LI, where, ſpeaking of the two pillars, and their inſcriptions; he informs you, that for greater exactneſs, "from both theſe he cauſed an alphabet to be taken off in a kind of wax or clay;" and amongſt other remarks, he obſerves, "the Ιωτα is not ſubſcribed, but annexed to the vowel, to which it belongs; as in ΤΕΙ, ΤΟΙ, &c. except in the word ΑΠΠΙΑ, in the twelfth line, where it is omitted." I have yet a

4th OBSERVATION to make; which renders it clear beyond all diſpute, that the pronunciation of diphthongs, (ſometimes at leaſt) like ſimple elements, was no corruption of the *Greek* language; nor the effect of any ſervile compliance of the *Greeks* with the *Romans:* and that is, that even in metre, as may be proved from *Homer*, *Heſiod*, and other antient poets; you often find a diphthong, in the beginning or middle of a word,

word, provided a vowel or diphthong follows, uſed as a ſhort ſyllable; and at the end of a word ſometimes, when a conſonant goes after: inſtances of the former ſort are,

Καρπὸν ἐδηλήσαντ᾽· ἐπεὶ μάλα &c. *Il.* α. ℣. 156.
Fructum læſerunt; quoniam valde &c.

Ἠδὲ Ποσειδάωνα γαιήοχον—*Heſiod.* Theog. ℣. 15.
Atque Neptunum terram-continentem —

—Ἀπάγξασθαί με ποιησεῖς. *Theocr.* Idyll. γ. ℣. 9.
Ut me ſuſpendam, efficies.

Μάντι Εὐηρείδα — Idyll. κδ. ℣. 70.
Vates Eueride —

Μὴ καλαλείπονλες φεύγελε τὺς γεραιύς.
Tyrtæi Eleg. δ. ℣. 20.
Grandævis relictis, ne fugite.

Inſtances of the latter ſort, of a diphthong being ſometimes ſhortened, at the end of a word, even when the following word begins with a conſonant; are,

Ἐπίπονος βέβληαι βοός —
quoted from *Homer* by the ſcholiaſt on *Hephæſt.* p. 93. Edit. Traj. ad Rhen.

Εἰ δέ κεν οἶκαδ᾽ ἵκωμαι φίλην ἐς παλρίδα γαῖαν.
Il. ι. ℣. 414.
Quod ſi domum revertar dilectam in patriam terram.

Dr. *Clarke*, upon the authority of *Barnes*, reads it ἵκοιμι, which he thinks preferable to ἵκωμαι, becauſe *Odyſſ.* μ. 345. the Poet ſays, εἰ δέ κεν εἰς Ἰθάκην ἀφικοίμεθα — but this ſeems to prove nothing; for the very ſame copies, which read ἀφικοίμεθα in the latter place, retain ἵκωμαι in the former; *Euſtathius* in particular.

Πολλαὶ δ' Ἀχαΐδες εἰσὶν ἀν' Ἑλλάδα — *Il.* ι. ϒ. 395.

Multæ certe Achivæ ſunt in Græcia —

The δ which is omitted by Dr. *Clarke* on the authority of *Barnes*, is found in *Didymus*, *Euſtathius*, and other antient copies.

Ἀρχόμεναί θ' ὑμνεῦσι θεαὶ, λήγουσαί τ' ἀοιδῆς,
Ὅσσον φέρτατος — *Heſiod.* Theog. ϒ. 48.
Incipienteſque laudant deæ, ceſſanteſque a cantu,
Quam præſtantiſſimus —

They that read it λήγεσι, do it to the great injury of the ſenſe.

Ἄσκρη, χείμα κακῇ, θέρει δ' ἀργαλέῃ — *Heſiod.* Εργ. β. ϒ. 258.

Aſcra, hyeme mala, æſtate autem moleſta, ut in antiquis codicibus legitur, ſays [k] *Baillius.*

[k] Vid. *Scot.* Univ. Gramm. p. 889.

lius. And the ſame of —

Ζηλώσ̃ει κ᾽ ἀεργός, Εργ. α. ϒ. 310.
Æmulabitur & iners.

Ἐκ τοῦ̃ δ᾽ ἀπειρέσιοι ϖοταμοί —
Dionyſ. Περιηγ. ϒ. 644.
Hinc autem innumeri amnes —

Sic legit *Stephanus* in editione Heroicorum poetarum, anno 1566, ſays *Winterton*, in his *Obſervat. & Lect. in Heſiod.* Theog.
Ἀθάνατοι δὲ καλεῦντα̃ι, θεοὶ νέϖοδες γεγαῶτες.
Immortales autem vocantur, facti dei pedum-uſu-carentes. *Theocrit.* Idyll. ιζ. ϒ. 25.

THE examples here produced, would appear leſs harſh and offenſive to the generality of my readers, than, I fear, they do; and others of the ſame kind would have had better quarter from the moderns, and not been cut off, whenever they met with them; had it not been for the ſtrong prejudices they have imbibed, that the diphthongs with the antients had always a double ſound; which I have already [1] ſhewn, they

[1] I might farther have added the evidence of *Sextus Empiricus*, of the ſecond century; who ſays expreſsly,

they had not; and that, being "[m] long by nature — they could not be favoured in their pronunciation, as ſyllables, which are common in their nature, or by a weak poſition, can;" which is flatly contradicting, both what the antients taught and did; for they taught, that "a ſyllable long by poſition, is leſs than one long by nature; ſeeing that ᾱ long by nature, is greater than the diphthong αῑ, which has an ῑ that is pronounced." The reaſon aſſigned is indeed a whimſical one; "for he that does the work of two ſoldiers, is ſtronger than they." [n] Ἡ γὰρ θέσει μακρὰ ἐλάττων ἐστὶ τῆς φύσει μακρᾶς· ἐπεὶ καὶ τὸ ᾱ τὸ φύσει μακρὸν, μεῖζόν ἐστι τῆς αῑ διφθόγγου τῆς ἐχούσης τὸ ῑ ἐκφωνούμενον· ὁ γὰρ ποιῶν ἔργον δύο στρατιωτῶν, ἰσχυρότερόν ἐστιν ἐκείνων. And it contradicts too what they did; for, beſides that αῑ and οι final, are by proſe-writers conſidered as ſhort, in ſuch words, as ἅγιαι, ἄνθρωποι, elſe, according to the common dialect,

expreſsly, — ὁ τὸ αῑ, καὶ εῑ διφθογγον (leg. φθόγγον) ἀπολλῦς ἐστι, καὶ μονοειδής. — Adverſ. Grammaticos, lib. i. c. 5. p. 24.

[m] Differt. p. 29.

[n] *Corinthus*, περὶ Αιολιδ.

lect, they could not bear an acute on the antepenultimate; beſides this, inſtances are not rare, (and they would ſtill have been more numerous, if the poets had had fair play) of the diphthongs ᾱι, ῑι, and ῡ with a weak poſition, being uſed as ſhort. If therefore the occaſional uſe of the diphthongs, as mere vowels, or even as ſhort ſyllables, is to be made the teſt of the true origin of the *Greek* accents, we need not be ſolicitous to ſearch for it any higher, than this will carry us; the practice being authenticated by the beſt antiquity. But enough has been ſaid of the diphthongs.

It remains to be conſidered, how we can reconcile, what has been undertaken to be ſhewn in this chapter, that the general pronunciation of the *Greek* language, and manner of placing accents, had not undergone any very material change, within the compaſs of time we have been examining; how we can reconcile it, with what *Iſaac Voſſius* and his followers expreſſly declare, that the antient accentuation had been intirely corrupted; *That* having been in all reſpects agreeable to quantity; ſup-

porting what they ſay, by an induction of particular words; which were originally accented differently from what they uſed to be in aftertimes; and which may ſerve as a ſpecimen of the antient way of accenting all other words of the ſame form. To prevent any miſrepreſentation, I ſhall tranſcribe the whole paſſage as it ſtands in *Voſſius*; "[o]Ex iis, qui omnium manibus teruntur, compilatore videlicet etymologici magni & Euſtathio, idem obſervare eſt; utpote qui non uno loco teſtentur, in antiquis exemplaribus & præceptis veterum grammaticorum, longe diverſam accentuum occurrere rationem ab ea, quæ poſtmodum placuit. In iis enim monent, non ſcriptum fuiſſe ἔτοιμον, ἔρημον, τρόπαιον, ſed ἑτοῖμον, ἐρῆμον, τροπαῖον. Item non ταχύτης, ταχύτητος, & βραδύτης, βραδύτητος, ſed ταχυτής, ταχυτῆτος, & βραδυτής βραδυτῆτος, & ſic in cæteris omnibus; ita ut accentus veræ & naturali ſyllabarum ſemper conveniret menſuræ." You may conſult too, if you pleaſe, what the Author of the *Diſſertation* ſays, from pag. 111. to 118. who further addeth ὁμοῖος.

THE

[o] De poem. cant. p. 19, 20.

THE fact is admitted, as far as theſe particular words are concerned; and perhaps a few more might be named; Ἑτοῖμος, ἐρῆμος, ὁμοῖος, τροπαῖον are acknowledged to be ſometimes found, in antient *Greek* authors, with a circumflex upon the penultimate: that is, ſome of theſe words are ſo accented in ſome authors, and others of them in other authors; but not all of them always in one and the ſame author, even of thoſe who lived under the πρώτη or παλαιὰ Ἀτθίς, when the firſt or old *Attic* way of ſpeaking was in uſe; of which more ſhall be ſaid preſently.

BUT ſuppoſing, that all who were comprehended under that time, had uniformly pronounced theſe words alike; yet it would not at all anſwer the purpoſe of thoſe, by whom they have been alledged; nor would the inference follow, that therefore the antient manner of accenting was agreeable to quantity; and that the accents always correſponded to the true and natural meaſure of the ſyllables.

IT has been granted, that ἐρῆμος, ἑτοῖμος, ὁμοῖος, and τροπαῖον with a circumflex upon the penultimate, are ſometimes found thus read, in ſome of the moſt antient *Greek* authors; but it is too haſty a concluſion, which *Voſſius* draws from hence, that therefore all other words in the like circumſtances muſt have been read ſo too, "& ſic in cæteris omnibus;" this is ſo far from being true, that I very much queſtion, (though I will not poſitively affirm it) if four more words can be found, in all the authors who uſe theſe, with the like variation of accents from the common manner of diſpoſing them: and indeed why ſhould the grammarians, as *Porphyry*, *Euſtathius*, the ſcholiaſt upon *Ariſtophanes*, always ſingle out theſe particular words, and ſcarce ever inſtance in any others, if the variation of accent in thoſe times had been general? which, I ſhall now ſhew, was not. For,

1. THE words above named ἐρῆμος, &c. upon which the advocates for reading by quantity, principally ground their argument, are no proof of it: theſe were only idioms

idioms of the *Greek* tongue; the old *Attic* and *Ionic* dialects, which at firſt were [p] the ſame: thus *Æmilius Portus*, in his *Lexicon Ionicum*, ſays expreſſly of three of theſe words, ἐρῆμος, *Ionice* & *Attice* pro communi ἔρημος; ut ὁμοῖος & ἑτοῖμος pro ὅμοιος & ἕτοιμος: and *Euſtathius* long before him, (and he too upon the authority of *Herodian*) ſpeaking of the *Attics* giving an accentuation to ſome words, different from analogous cuſtom, or from what was in uſe in the common dialect; inſtances in theſe very words, which are now under conſideration: [q] Ὅτι δὲ διάφορα καὶ ἄλλα οἱ Ἀτθικοὶ παρὰ τὴν ἀνάλογον συνήθειαν τονοῦσι, δῆλον καὶ ἐκ τοῦ τροπαῖον, ὃ κοινῶς τρόπαιον λέγεται· καὶ ἐκ τοῦ ἑτοῖμον καὶ ἐρῆμον· καὶ ἐκ τοῦ ὁμοῖος, τὸ γὰρ κοινὸν ὅμοιος, ἐν περισπάσει.

BUT I ſhall not reſt merely upon authority; it ſtill farther appears, they were looked upon only as dialects, by the manner, in which the generality of the antients uſed theſe words, even whilſt the old dialect

[p] Τὴν μὲν Ἰάδα τῇ παλαιᾷ Ἀτθίδι τὴν αὐτὴν φαμέν. *Strabo.* lib. 8. p. 513. Edit. Amſtel.

[q] *Euſtath.* παρεκβολ. p. 258. l. 14. Edit. Baſil.

lect continued in force: for moſt thought themſelves at liberty to vary them, as they pleaſed; either to circumflex them on the penultimate, or to antepenacute them. *Homer* indeed, as in other the like caſes, keeps ſteady to the dialect; in him it is ἐρῆμος, ἑτοῖμος, ὁμοῖος (except ſometimes ὁμοίϊος) juſt as he always ſays βασιλῆϊ, ἱερῆα, &c. which yet all agree, is the *Ionic* dialect for βασιλέϊ, ἱερέα with an ε̄, according to the common tongue. But in the ſubſequent writers of that *Atthis*, there was no fixed method of accenting theſe words; for every one did as he liked, uſing either the accent of the dialect, which was a circumflex; or the common accentuation; and what is more, not only differing from one another, but even from themſelves. Thus, in *Æſchylus* and *Pindar*, who were contemporaries, and near of the ſame age; in the latter, it is only [r] Ὁμοῖα, — ἑρπόντεσσί θ' ὁμοῖα — in the former, it is read both ways, [s] Ποδῶν ὁμοῖοι, — and [t] Ὅμοιος ἀτμός — but both of them uſe ἕτοιμον antepenacuted,

Τροφαῖς

[r] Ολυμπ. ζ. v. 96.
[s] Χοηφόροι. p. 236. Edit. H. Steph.
[t] P. 217. Id.

[u] Τροφαῖς ἕτοιμον ἵππον. — [w] Πᾶς τις ἕτοιμος, and τρόπαιον is found in *Æſchylus* with the ſame accent [x] τρόπαιον ἐν πύλαις. Again, in *Sophocles* you find both [y] Η πάνθ' ὁμοῖα — and [z] τὰ δ' ἄλλ' ὅμοιος. *Euripides* follows the common dialect, and with him it is ἔρημος, ἕτοιμος, ὅμοιος, τρόπαιον. But *Ariſtophanes*, who was his junior, whilſt he acutes [a] ἔρημος and ὅμοιος upon the antepenultimate, gives τροπαῖον a circumflex upon the penultimate, [b] τροπαῖον ἀνασήσαιο.

If we examine the proſe-writers, it is ſtill the ſame; there is an uncommon licence to be found in the accenting of theſe four words: even in *Herodotus*, where one would have expected nothing but the *Ionic* dialect, and accordingly, it is ἐρῆμος, ἑτοῖμος, and generally ὁμοῖος· yet there are ſeveral examples of this laſt word being accented, with an acute on the antepenultimate,

[u] Pind. Ολυμπ. δ. v. 24.
[w] Αγαμεμν. p. 200. Edit. H. Steph.
[x] Ἑπτὰ ἐπὶ Θηβ. 117. Id.
[y] Αιας μαστιγ. v. 1386. Edit. P. Steph.
[z] Id. v. 553.
[a] Πλοῦτος. v. 446. — Ειρήνη, p. 453. Edit. Baſil.
[b] Πλοῦτος. v. 452.

mate, as [c] τὸ ὅμοιον ἀνταποδιδόντες — [d] ὅμοια τῷ μάλιστα. Again, *Thucydides*, in whom we find ἔρημα, ἕτοιμα, ὅμοια according to the common dialect; yet writes τροπαῖον after the old manner, with a circumflex upon the penultimate, [e] Οἱ δὲ Στράτιοι τροπαῖον ἔστησαν — καὶ τροπαῖον αὐτοὶ ἔστησαν. *Xenophon* and *Plato* adhered to the common idiom, in accenting theſe words; hence the former, whilſt he makes uſe of the ſame phraſes with *Thucydides*, [f] τροπαῖον ἐστήσαντο — τροπαῖον στήσαντες, acutes τρόπαιον upon the antepenultimate, which the other had circumflexed. And from this time, I can find no inſtances of any variation, in the accenting of theſe words, except in a *Greek* poet; who, though he wrote many years after the authors I have named, yet ſtill retained the *Doric* and old *Ionic* dialect; I mean *Theocritus*, who flouriſhed in the CXXX[th] Olymp. in the reign of *Ptolemy Philadelphus*, and was contemporary with *Aratus*

[c] Pag. 5. lin. 18. Edit. H. Steph.
[d] Pag. 266. 12. Id.
[e] Pag. 132—210. Edit. Hudſon.
[f] Lib. 7. Hiſt. Græc. p. 485, & paſſim. Edit. Baſil.

Aratus and *Callimachus*; for in all the copies of his works, ὁμοῖος and ἑτοῖμος are found accented after the antient manner, bearing a circumflex upon the penultimate; — [g] ἅιπερ ὁμοῖον — [h] ἤδη ἑτοῖμοι.

AND here we cannot but remark the care and fidelity of the antient grammarians, in having preſerved the accentuation of every author, according to the manner that prevailed, at the time when he wrote; or to his particular fancy in accenting the words, we have been juſt now ſcrutinizing. In ſuch a diverſification as I have ſhewn; how was it poſſible, that *Herodian*, *Euſtathius*, the compiler of the *Etymologicon*, &c. could know to which word to give an acute accent, and to which a circumflex, in words that at that time admitted of both, and were differently accented even by the ſame author? how could they ever aſcertain this, or tell what the words were, which were liable to be ſo affected, (for it was far from a common caſe) but from authentic copies of the works of the reſpective authors,

[g] Idyll. 8. v. 37. [h] Idyll. 22. v. 155.

thors, in which they found them ſo marked? And as this is a demonſtrative proof of the antiquity of written accents; for I do not ſee how it could be diſcovered any other way, that *Herodotus*, for inſtance, ſometimes wrote it ὅμοιος, and ſometimes ὁμοῖος, but by tracing it up to *Herodotus'* own copy; the writing being exactly the ſame, in whichever manner it was accented; ſo it is a ſign of theſe accents having been faithfully kept in their proper places: for had the grammarians been left to themſelves, they would have followed the common dialect.

AND by this means we are able to point out the time, with a tolerable degree of exactneſs, when the antient manner of placing accents ceaſed, as far as it differed from the new one; for, excepting the excepted in what occurs in *Theocritus*, every trace of it ſeems to have been gone in the age of *Demoſthenes*; from this time, we hear no more of words being accented κατὰ παλαιὰν συνήθειαν· or of their being ἐκ ὅμοια τῇ ὑστέρᾳ χρήσει· οἷον, καὶ τὸ ἐρῆμον, καὶ τὸ ἑτοῖμον, καὶ

τὸ

τὸ τροπαῖον, ἀρχαῖα ὀνόμαζα, as [i]*Euſtathius* ſays; the νέα Ἀτθὶς was now fully eſtabliſhed; and thenceforward, all the *Greek* writers, even including *Demoſthenes* and his contemporaries, were, in reſpect to thoſe that preceded them, who had the name of οἱ ἀρχαῖοι *antients*, denominated νεώτεροι and μεταγενέστεροι, *moderns*. *Menander* the comic poet, one of his contemporaries, is expreſſly called ſo by *Suidas*, who ſets him at the head of the new *Atthis*: for under the word τρόπαιον you have as follows: τὸ τρόπαιον δὲ οἱ παλαιοὶ Ἀτθικοὶ προπερισπῶσιν· οἱ δὲ νεώτεροι προπαροξύνουσι· ἡ δὲ παλαιὰ Ἀτθίς ἐστιν, ἧς ἦρχεν Εὔπολις, Κρατῖνος, Ἀριστοφάνης, Θουκυδίδης· ἡ δὲ νέα Ἀτθίς ἐστιν, ἧς ἐστι Μένανδρος, καὶ ἄλλοι. "The old *Attics* write τροπαῖον with a circumflex upon the penultimate, but the latter *Greeks* acute it upon the antepenultimate, τρόπαιον. Now the old *Attic* dialect is what prevailed under *Eupolis*, *Cratinus*, *Ariſtophanes*, *Thucydides*; the new, under *Menander*, and others." To the ſame effect ſpeaks *Euſtathius*, in relation to the accenting of ὄργυιαν, which is another inſtance,

[i] In Odyſſ. σ. ver. 127.

ſtance, that occurs, of the old *Attic* manner of accenting; but which thoſe, that aſſert the antient agreement betwixt accent and quantity, will not be much pleaſed with;

[k] Τῆ μὲ ὅσον τ' ὄργυιαν —
Ab hac quantum ulna eſt —

[l] Ὀργυιαν δὲ προπαροξυτόνως ἡ παλαιὰ λέγει Ἀτθὶς, ὥσπερ καὶ ἄγυιαν· οἱ δὲ ὕστεροι τὸν τόνον καταγέσι. "The old *Atthis* reads ὄργυιαν with an acute upon the antepenultimate; but latter writers throw down the tone." Now among theſe ὕστεροι are to be ranked *Xenophon* and *Ariſtotle*, who both of them read it with an acute on the ultimate, πλέον ὀργυιᾶς διέχουσα — ἐπὶ τέτταρας ὀργυιὰς ἀφ' ἑαυτῆ ῥίπτων.[m]

By the two paſſages laſt cited from *Suidas* and *Euſtathius*, which ſtill refer only to the accenting of particular words; it plainly appears, that there is no occaſion to ſtrain the expreſſion of νέα Ἀτθίς to a general

[k] Odyſſ. 1. v. 325.
[l] Euſtath. p. 358.
[m] Vid. H. Steph. in voce ὀργυιά.

neral change in the placing of the accents, which there was no room for; but only to apply it to ſuch words, where the old and new *Atthis* differed; juſt as in the reform of the ſtage, which was another object of the νέα Ἀτθίς; it did not totally alter it, but only corrected its licentiouſneſs, ſo that Comedy now no longer abounded with that ribaldry, which offended chaſte ears; nor dealt in that perſonal invective, which was often injurious to the beſt characters; and in like manner, as in the change of words themſelves, which was a farther object of the new *Atthis*; it only diſcarded the obſolete, and put new ones in their room; of which I ſhall produce a few inſtances, as it affords a freſh proof of the commencement of the new *Atthis*, about the time I have fixed it, *Menander* being quoted upon the occaſion; for ſo we read in *Phrynicus*, in his Ἐκλογὴ Ἀτ]ικῶν ῥημάτων κ᾽ ὀνομάτων. Πορνοκόπος] ἔτω Μένανδρος, οἱ δ᾽ ἀρχαῖοι πορνότριψ λέγεσι. And again, Λίθαργος_ ετω Μένανδρος, οἱ δ᾽ ἀρχαῖοι Ἀθηναῖοι ἐπιλήσμονα καλοῦσιν· and in *Moeris Atticiſta*, Πλυνεῖς, κατὰ τὴν πρώτην Ἀτθίδα· κναφεῖς, κατὰ τὴν δευτέραν Ἀτθίδα.

I HAVE purpoſely omitted γελοῖον, which yet [n]*Euſtathius* joins with ὁμοῖον, ἑτοῖμον, as a word of the ſame form; becauſe it continued in aftertimes to be written with a circumflex upon the penultimate; and with a different ſignification, it is ſometimes found a proparoxytone; [o] and though this is not the caſe with βραδυτης and ταχυτης, the ſenſe being the ſame, whether you read them barytones or oxytones; yet theſe two words will prove nothing but the fidelity of the tranſcribers: for, as many of the ἀρχαῖοι wrote it βραδύτης and ταχύτης, ſo many of the νεώτεροι, have it βραδυτής and ταχυτής: in [p]*Athenæus*, we have the following line out of the elegies of *Xenophanes* of *Colophon*, who lived about the 60th Olympiad.

Ἀλλ'

[n] Il. β. p. 156.

[o] Nay, in the very ſame ſenſe, the *Attics* uſed to circumflex, what the common dialect antepenacuted; ſo the ſcholiaſt upon *Ariſtophanes*, on occaſion of theſe words,

—Τὸ πάνυ ΓΕΛΟΙΟΝ εἶπω; Βαῖραχ. ver. 6.

Annon dicam, quod omnino ridiculum ſit?

makes the following remark, Γέλοιου] Ἀτλικῶς· γελοῖον δὲ κοινῶν· ἡ δὲ σημασία ἡ αὐτή. See what I have ſaid on this word. p. 263, &c.

[p] Lib. 10. p. 413.

Ἀλλ᾽ εἰ μὴ ταχύτηϊ ποδῶν νίκην τὶς ἄροιτο·
At ſi quis pedum celeritate victoriam conſequatur: and in [q] *Thucydides* βραδύτηϊος γνώμης· whilſt you read in [r] *Herodian*, βραδυτῆτος δὲ δίκας· and *Hen. Stephens* tells you, Rurſum properiſpœmenœs ex [s] *Greg.* affertur ταχυτῆτι & ταχυτῆτα.

THUS I have examined the ſeveral examples alledged by *Iſ. Voſſius*; and ſhewn, there is ſomething ſo peculiar in every one of them, that nothing can be inferred from thence, as to a general manner of accenting. But had all of them been uniformly accented by the antients, as *Voſſius* would have them; yet they would not have been ſufficient to ſupport his inference, "& ſic in cæteris omnibus," as if therefore all other words of the ſame form muſt have borne the ſame accent: which I ſhall ſhew,

2. THEY did not: for had the accent originally always agreed with the natural meaſure

[q] Lib. 3. p. 172. Edit. *Hudſ.*
[r] Hiſt. Lib. 3. p. 64. Edit. *H. Steph.*
[s] Vid. Theſaur. Gr. Ling.

meaſure of the ſyllables; it would have been φιλοτῆτι, as well as βραδυτῆτι, but it is,

— ἵνα μίσγεαι ἐν φιλότητι. *Il.* β. ϒ. 232.
ut miſcearis amore.

and words in ᾱια and οια would have been circumflexed like τροπαῖα, and ὁμοῖα· but we read,

Ὄρνις δ' ὡς ἀνόπαια διέπτατο. *Odyſſ.* α. ϒ. 320.
Avis autem ut anopæa avolat.
and

— εἰκοσάβοια δ' ἔδωκεν. *Ibid.* ϒ. 431:
pretium viginti boum dedit.

And not to multiply inſtances; πολυκνημον being of the ſame form with ἐρῆμον, one might have expected to ſee it circumflexed on the penultimate; but inſtead of that, it is antepenacuted:

— πολύκνημόν τ' Ἐτεωνόν. *Il.* β. ϒ. 497.
jugoſamque Eteonum.

We muſt look out then for ſome other reaſons, beſides the true and natural meaſure of the ſyllables, for the continual variation of accents, which are to be found in words of the ſame form: we muſt reſolve

ſolve it, either into dialect, or cuſtom, or analogy, or grammatical canons; nothing elſe will do. Nay, it particularly deſerves our notice, that words, which ſeem to be accented according to the natural quantity of the ſyllables, are frequently accounted for by Grammarians upon other principles; ſo ἀχρεῖον, the reaſon aſſigned by *Euſtathius*, why it has a circumflex upon the laſt but one, is the following canon; [t] Τὸ δὲ ἀχρεῖον φασὶν οἱ παλαιοὶ παρὰ μὲν τοῖς Ἀτθικοῖς, προπαροξύνεσθαι ἀναβιβασμῷ τόνου, ὡς σύνθετον· παρὰ δὲ τῷ ποιητῇ, προπερισπᾶσθαι, κανόνι τοιούτῳ· τὰ ἔχοντα τὸ ᾰ ἐν τῇ πρώτῃ συλλαβῇ, ἐπιφερομένων δύο συμφώνων μετὰ διφθόγγου, προπερισπῶνται· οἷον ἀνδρεῖος, Ἀργεῖος, ἀχρεῖος. "The antients ſay, that the *Attics* retract the tone, and acute ἀχρεῖος upon the antepenultimate, as a compounded word; but that the Poet circumflexes it upon the penultimate by this rule; words which have ᾰ in the firſt ſyllable, two conſonants following with a diphthong, are circumflexed upon the penultimate; as ἀνδρεῖος, &c." Others, he tells us, circumflexed for a different

[t] Edit. Baſil. p. 165.

ferent reaſon, becauſe you read ἀχρήϊος in *Heſiod*; and an acute and a grave in coalition, make a circumflex: but not one word about the natural quantity of the middle ſyllable; which, as it had but little influence in the diſpoſing of the accent, ſo is ſeldom mentioned.

ALL circumſtances then conſidered; and a ſatisfactory account, as I apprehend, having been given, of a different accentuation in ſome particular words among the antients, from what was afterwards practiſed; and farther, theſe ſeveral words having been confronted with others of the ſame form; which ſhews, that nothing can be concluded from them, which might ſerve as a foundation to ſay, "[u] That the accents that were firſt uſed were agreeable to quantity;" All this, I ſay, being duly conſidered, this formidable objection at laſt turns out in our favour; and the arguments are yet to be found, by which the antient pronunciation of the *Greek* language can be proved to have been corrupted, in that compaſs of time I have been traverſing. How it fared afterwards, remains to be inquired into.

CHAP.

[u] See Diſſertation, p. 110.

CHAP. VI.

Authorities continued. Uſes of accentual marks. Concluſion.

I SHALL now reſume my authorities, from the time that I broke them off at the cloſe of the fourth Chapter: but, excepting here and there a grammarian of diſtinguiſhed note, I ſhall paſs them over very curſorily, having had occaſion to mention many of them in the preceding part of this work; and their teſtimonies being generally founded on the precepts and rules of the elder grammarians: inſomuch, that I have often wondered *Iſaac Voſſius* ſhould allow, that the pronunciation of the *Greek* language continued in a manner intire, till the times of the emperors *Antoninus* and *Commodus*, i. e. till towards the end of the ſecond Century; but that thence forward, he ſhould aſſert it was continually declining, and in a few ages quite corrupted and loſt. [a] Uſque ad tempora *Antonini* & *Commodi* Impp.

[a] De Poem. Cant. p. 18.

Impp. perſtitit nihilominus antiqua & fere integra loquendi ratio, ut opus non fuerit totidem apicibus ſcripturas onerare, ac poſterioribus factum eſt ſeculis, ceſſante nempe & penitus collapſa vetere pronuntiandi ratione.

As to the writings being loaded with more or fewer accentual marks, that is nothing to the purpoſe; for written accents, as ſuch, made no alteration in the pronunciation; but were only outward ſigns or expreſſions of an inherent power in certain ſyllables in words, or of a certain tone of voice, which would have been exactly the ſame, though not ſo eaſily attained by learners, had there been no outward marks at all. Unleſs therefore it could be proved, that the introducing of written accents was the cauſe of the corruption of the *Greek* pronunciation; I do not ſee, why the next five or ſeven centuries from *Commodus*, by which time the practice of accenting was become general, ſhould be more chargeable with a depravation of this kind, than any of the preceding ages.

BUT if you ſay, your meaning is not, that a multiplying of accents, or the practice of accenting all books, occaſioned a falſe pronunciation; but on the contrary, that a vitious manner of ſpeaking, having during this period been introduced, the Grammarians were obliged to ſhift the place of their accents in many words, in order to accommodate them to the different tone or modulation of voice, which cuſtom had given thoſe words: now the truth of this depending on a fact, we muſt inquire how that fact ſtands; whether the younger grammarians actually differed in their general accentuation from what was uſed by the elder: but there is not the leaſt ſhadow of reaſon to think they did; indeed it is almoſt impoſſible they ſhould; for the ſcholiaſts, compilers, and etymologiſts of the latter ages, hardly ever give you any thing of their own; they copy the antient grammarians, and take no pains to conceal it; for they generally tell you, from what authors they have made their collections. So that they have been charged very unjuſtly, with having corrupted the antient

tient pronunciation of the *Greek* language, and introduced a new ſyſtem of accents, to make a ſort of conſiſtency with that corruption; for this is totally void of truth, as a few extracts from their writings will make appear.

Athenæus, with whom I concluded my authorities in the fourth Chapter, lived to the end of the ſecond Century, and entered upon the third; but there is no occaſion to cite any thing farther from him; his works are full of antient rules and canons, by which he regulated the accentuation of his own time.

WHETHER *Phrynicus*, who alſo flouriſhed under *Antoninus* and his ſon *Commodus*, outlived that century, is not quite certain; but it is highly probable he did; for [b] *Photius* ſays, he inſcribed the beginning of his work, called Σοφιστικὴ παρασκευή, to the emperor *Commodus*; telling him he had then compleated thirty ſeven books; and if life permitted, he would add another thirty

[b] Bibl. Cod. clviii.

thirty ſeven to them, which promiſe in all likelihood he lived long enough to fulfil; for [c] *Suidas* mentions forty ſeven, and adds, οἱ δὲ, οδ', " according to others, ſeventy four." But there is nothing of his extant at preſent, except his ἐκλογὴ Ἀτ]ικῶν, &c. which is abundantly ſufficient for our purpoſe; for at the ſame time, that he ſeparates accent from quantity; as when he ſays, Ἔυρασθαι ὐκ ἐρεῖς προπαροξυτόνως διὰ τῦ ᾱ, ἀλλὰ παροξυτόνως διὰ τῦ ῑ εὑρέσθαι, (and yet the poſition of the penultimate of both theſe words is the ſame) at this very time, in his epiſtle to *Corlianus*, prefixed to this work, he profeſſes himſelf a cloſe copyer of the antients, ſelecting ſuch things from them, as are moſt approved, τὰ δοκιμώτερα τῶν ἀρχαίων; and particularly diſtinguiſhing between ſpeaking ἀρχαίως κ᾽ ἀκριβῶς, and νεόχμως κ᾽ ἀμελῶς, " like the antients with accuracy, or like the moderns with negligence."

Alexander Aphrodiſienſis, ſo called from *Aphrodiſias*, a city of *Caria*, the great expoſitor of *Ariſtotle*, undoubtedly lived in the be-

[c] In voce Φρυνιχ.

beginning of the third century; for he dedicates his book *De Fato*, to the emperors *Severus* and *Caracalla*; and he quotes *Athenæus* ἐν τῷ δειπνοσοφιστῇ, in his [d] commentaries *in Elenchos Sophiſticos*. I have already [e] taken notice of this author very largely, when I gave his explanation of thoſe paſſages in *Ariſtotle*, where, amongſt other ways of making a ſophiſtical argument from a ſingle word, he draws one from the different placing of the accent, as δίδομεν, διδόμεν. So that I ſhall now only obſerve, that as *Alexander* copies his maſter *Ariſtotle*, in ſuppoſing that the ſame word may ſometimes admit of a different tone, which ſhall cauſe an ambiguity; ſo it is farther evident, that theſe tones were ſometimes placed over the words, even in his time; for elſe, after having ſaid, that to form this ambiguity the word muſt be put in writing, in oppoſition to its being pronounced *viva voce*, he never would have added [f] ἄδενα τόνον ἔχον· "having no tone," i. e. no accentual mark; if that age had been unacquainted with written accents.

Now

[d] P. 46. β. l. 16.

[e] See p. 126, &c.

[f] Vid. p. 12. fol. A. by miſtake p. 20. in *Aldus*'s Edit.

Now too, as [g] *Fabricius* conjectures, lived *Heſychius Alexandrinus*, a different perſon from *Heſychius Mileſius* mentioned by *Suidas*, though often confounded with him. He was, ſays the preface to the *Hackian* edition of this work, vere πολυμαθέσ-ατος, vere undecunque doctiſſimus, & omnis antiquitatis peritiſſimus, cujus lexicon nihil aliud eſt, quam perpetuæ auctorum gloſſæ & interpretationes, & antiquæ eruditionis penu. The title to this moſt uſeful lexicon is, Ἡσυχίε γραμματικε̃ Ἀλεξανδρέως συναγωγὴ πασῶν λέξεων κατὰ σοιχεῖον ἐκ τῶν Ἀρισ-άρχε καὶ Ἀπίωνος, καὶ Ἡλιοδώρε· and himſelf tells you as much in his dedication to *Eulogius*; "that he had furniſhed himſelf with words from *Ariſtarchus*, *Apion*, and *Heliodorus*, as alſo from the books of [h] *Diogenianus*; that he had copied out theſe with his own hand, with all accuracy and correct writing, according to the precepts of *Herodian* the grammarian; that he had left out no word in them; but finding many wanting, he had added them." ἃ γὰρ ὠκνήσω μετὰ παῤῥησίας

[g] Vid. *Fabr.* Biblioth. Vol. 4. p. 543.

[h] He was of *Heraclea* of *Pontus*, and lived in the time of the emperor *Adrian*.

σίας εἰπεῖν, ὅτι τῶν Ἀριστάρχε καὶ Ἀπίωνος, καὶ [i]Ἡλιοδώρε λέξεων ἐυπορήσας, καὶ τὰ βιβλία προσθεὶς Διογενιανῦ — ταῦτα δ' αὐτὸς ἰδίᾳ χειρὶ γράφων ἐγὼ, μετὰ πάσης ὀρθότητος καὶ ἀκριβεστάτης γραφῆς, κατὰ τὸν γραμματικὸν Ἡρωδιανὸν, λέξιν μὲ ὐδεμίαν παρέλιπον κειμένην ἐν αὐτοῖς, ἀλλὰ καὶ πλείστας ὐχ' ἑυρὼν, προσέθεικα. So that, as [k]*Caſaubon* ſays, upon occaſion of *Heſychius'* interpreting ὀλόσχοινος, by ὀξύσχοινος, *acutus juncus*, " to find fault with him, is not ſo much to reprove this moſt diligent grammarian himſelf, as the authors he makes uſe of;" Quem qui reprehendunt, non tam ipſum, grammaticum diligentiſſimum, quam eos authores, qui ita uſurpârant, culpant.

INSTANCES from this author, who ſpeaks the ſenſe of the antients ſo fully in confirmation of our point, are very eaſy to be had in every part of his work: I ſhall mention

[i] *Grævius* ſays, lege Ἡροδώρε. And to be ſure *Apion* and *Herodorus* are frequently joined together, eſpecially by *Euſtathius*. But there were alſo ſeveral grammarians of the name of *Heliodorus*, and *Heſychius* elſewhere quotes him.

[k] In notis ad *Diog. Laert.* in Lib. ii. Αριστ.

mention one or two: Βαρβαρισμὸς, παρὰτονος διάλεκτος, is his definition of a barbariſm; now if to ſpeak contrary to accent be to barbarize; then in proſe-reading, to ſay ἀγελὴ, a *herd of cattle*; ἄγων, a *combat*; βρότος, *mortal*; are according to *Heſychius*, ſo many barbariſms: for it is ἀγέλη, ἀγών, βροτός: and ἀγελὴ is *a people of Attica*; ἄγων, a participle of the preſent tenſe from ἄγω, *to lead*; and βρότος, *blood*; as you may ſee theſe words diſtinguiſhed by their different tones, in this very author.

I SHALL name but one grammarian more of this century, and that is the celebrated critic and rhetorician, *Longinus*. [1] *Jonſius* calls him *Platonicus Athenienſis*; but whether *Athens* was the place of his nativity, is very uncertain: however he ſtudied and taught there, with the higheſt reputation for all kinds of learning, and particularly for his incomparable judgment and ſkill in criticiſm. From thence he was ſent for by *Zenobia*, queen of *Palmyrene* in *Syria*, to inſtruct her children; and in ſo great favour

[1] De ſcript. hiſt. phil. lib. 3. 14. 4.

vour was he with that princeſs, that he had the chief direction of her affairs; and it was by his advice, when ſhe was beſieged in her capital of *Palmyra* by the emperor *Aurelian*, and ſummoned to ſurrender; that ſhe wrote that haughty letter, which ſo irritated the emperor, that he renewed the attack with double vigour, and, taking the city by ſtorm, made both her and *Longinus* priſoners: and though he pardoned the queen; yet he ordered *Longinus* to be put to death, as ſuppoſing he dictated that letter. This happened in the year of Chriſt 273.

HAVING had frequent occaſion to mention this writer, both in his treatiſe περὶ ὕψους, and as the ſuppoſed author of the ſcholia upon *Hephæſtion*; I ſhall now only produce an authority or two out of his fragments; which I think carry the higheſt probability with them, of a quite different manner of pronunciation in proſe, and in verſe; and at the ſame time, give a ſolution to an objection, which has been made to reading the *Greek* language by accents; as though

though it were incompatible with the rythms or numbers, which are contained in a combination of ſyllables; and to ſome or other ſpecies of which all proſe may be reduced.

IN [m] Fragm. 3. of *Longinus*, being his τὰ προλεγόμενα εἰς τὸ τῦ Ἡφαιςίωνος ἐγχειρίδιον, having obſerved in general, that ſeveral metres are tacitly concealed in a proſe-ſentence," πολλὰ τῶν μέτρων — ἀποκρύπτεσθαι σιωπώμενα ἐν τῇ κατὰ πεζὸν ῥήσει· he then proceeds to illuſtrate his obſervation by an example out of *Demoſthenes*, in which "you may find the meaſures of an heroic verſe lie concealed," Ἔυροι γᾶν ἄν τις παρὰ Δημοσθένει τῷ ῥήτορι στίχον ἡρωϊκὸν κεκρυμμένον·

Τὸν γὰρ ἐν Ἀμφίσσῃ πόλεμον, δι' ὃν εἰς Ἐλάτειαν Ἦλθε Φίλιππος —

Στίχος ἐστὶν ἡρῷος, "It is an heroic verſe:" And will the ear tell you ſo? No; becauſe the meaſures are concealed: and "becauſe the pronunciation, being accommodated to

[m] Pag. 162. Edit. *Pearce*, 4to.

to proſe, carries away with it both the hearing and the words:" διὰ τὸ πεζὴν ἔσαν τὴν προφορὰν συναρπάσαι τῷ λόγῳ τὴν ἀκοήν· that is, by reading Ἐλάτειαν and Φίλιππος both antepenacuted, (which is adapting the pronunciation to proſe,) the rythms are obſcured; which can hardly be done any other way; no more than the verſe [n] *Ionicus a majori* could help diſcovering itſelf, which is another example brought by *Longinus* from the ſame author, unleſs the metres were diſguiſed by the accents:

Πολλῶν δὲ λόγων ϗ θορύβε γινομένε παρ' ὑμῖν·

Τῦτο γὰρ ἄντικρυς Ἰωνικόν ἐςιν ἀπὸ μείζονος, "this, ſays he, is plainly an *Ionicus a majori*," but πολλῶν and ὑμῖν being circumflexed, and θορύβε and γινομένε paroxytones, the meaſures paſs off unnoticed.

Now there cannot be a ſtronger argument againſt a metrical pronunciation of *Greek* proſe, than what the above paſſages afford.

[n] The *Ionicus a majori*, is ſo called, becauſe it begins with the greater quantity, being made up of a *ſpondee* and a *pyrrichius*.

afford. Here are metres, confeſſedly ſo; and by a proper combination of theſe metres here is verſe; a *Heroic*, and an *Ionic* verſe: but are they pronounced as ſuch? No; becauſe their pronunciation is adapted to proſe, whereby the metres are obſcured; and there can be no doubt how this is effected, when we conſider what I have ſo often mentioned, that an eſſential part of grammar among the antients was ἐντριβὴς ἀνάγνωσις κατὰ προσῳδίαν, "a practiſed reading by accent;" which, that it was not the ſame with a metrical reading, nor coincided with the natural quantity of the ſyllables; but was an artificial pronunciation; the definition of an accent by [o]*Aurel. Caſſiodorus*, plainly gives us to underſtand; Accentus eſt vitio carens vocis artificioſa pronunciatio.

In the fourth century, about the time of the emperor *Valentinian*, lived *Servius Honoratus*, ſtiled by [p]*Macrobius*, doctiſſimus doctor.

[o] *Aur. Caſſiod.* Fragm. Edit. Putſch. p. 2321.
[p] Saturn. Lib. VI. c. 7.

doctor. He is well known for his learned commentaries upon *Virgil*; where he frequently ſteps out of the way to make a grammatical obſervation; as,

— [q] Cyclopum adlabimur oris,

Cyclopum] *Clo* habet accentum, quia Latina declinatio eſt: in accuſativo, quia Græce poſuit *Cyclopas*, *Cy* habet accentum—

— [r] Tanton' me crimine dignum
Duxiſti?

Tanton'] Pro *tántone*; & conſtat mutilatas partes orationis accentum in eodem loco habere, in quo etiam integræ habuerunt: nam μόρια, i. e. minores particulæ, ut *que*, *ve*, *ne*, *ce*, quotiens junguntur aliis partibus, ante ſe accentum faciunt, qualiſlibet ſit ſyllaba, quæ præcedit, ſive brevis, ſive longa, ut, *muſáque*, *hujúſce*, *illúcce*, *tantóne*, &c. This is the ſtrongeſt confirmation imaginable of the doctrine of enclitics.

TOWARDS the concluſion of this century, and in the beginning of the fifth, in the

[q] Æn. iii. v. 569. [r] Æn. x. v. 668.

the times of *Honorius*, and *Theodoſius* the younger, *Macrobius* flouriſhed; and though he is ſometimes called Μακρόβιος Ῥωμαῖος, yet [s] *Reineſius* in his epiſtle to *Rupertus*, explains *Romanum* by Romanis diſciplinis innutritum: and indeed it is far from being a clear caſe, that he was a native of *Italy*, or that the *Latin* was his mother-tongue: for in the prefatory diſcourſe to his ſon *Euſtathius*, before his *Saturnalia*, he apologizes for his ſtile from this very conſideration, that *Italy* was not the place of his birth. — [t] Niſi ſicubi nos ſub alio ortos cœlo Latinæ linguæ vena non adjuvet. He farther mentions his having written in *Greek*, as well as in *Latin*; [u] quicquid mihi — in diverſis ſeu *Græcæ* ſeu *Romanæ* linguæ voluminibus elaboratum eſt. Hence he may be reckoned a very competent authority, as it were to moderate betwixt the two languages; and to point out preciſely, in what things they differed,

[s] Vid. *Fabric.* Biblioth. Latin. Vol. 3. p. 145.

[t] Saturn. p. 156. Edit. Ludg. Batav.

[u] P. 154. Ibid.

differed, and wherein they agreed; which he accordingly has done in his treatiſe, De differentiis & ſocietatibus Græci Latinique verbi, from which we have already made ſome [w] quotations; ſo that the leſs need be ſaid here.

In his chapter de præterito imperfecto, he confirms what I ſaid, when ſpeaking of the diphthongs, that ᾱι and ῑ̄ were common, and ſometimes ſhort; [x] — ᾱι & ῑ̄ quia communes ſunt, & nonnunquam pro brevibus habeantur, in η̄ aut in ω̄ mutantur, ut ἀϊνῶ ἤϊνεν, ὀϊκῶ ᾤκεν. And it is, I preſume, upon this principle, that in his chapter, de Infinito modo, he tells us, "that infinitives in θαι, either bear the acute upon the antepenultimate, or upon the penultimate, or elſe circumflex the laſt but one;" [y] Ἀπαρέμφατα, quæ in θαι exeunt, aut tertium a fine acutum ſortiuntur accentum, ut λέγεσθαι, γράφεσθαι, aut ſecundum, ut τετίλθαι, κεκάρθαι· aut circumflectunt penultimam, ut ποιεῖσθαι, νοεῖσθαι. Here in the firſt and laſt inſtances, the ᾱι is ſup-

[w] See p. 88.
[x] De Differ. &c. p. 542.
[y] P. 571. Ibid.

ſuppoſed to be ſhort; in the middle inſtance, long; and preſently after, denique κάταγραψαι, quia & activi aparemphati eſt, & paſſivi imperativi; cum eſt aparemphatum, in verbo habet accentum, καταγράψαι· &, cum eſt imperativi, ad præpoſitionem recurrit, κατάγραψαι. And ſo we diſtinguiſh at this very time.

CONTEMPORARY with *Macrobius*, in the opinion of the generality of writers, was *Ammonius Grammaticus*, the ſuppoſed author of a work, called Περὶ ὁμοίων καὶ διαφόρων λέξεων· which I have had occaſion frequently to cite, and ſo ſhall produce no farther teſtimonies from it. If this *Ammonius* was the author of the above-named work, he lived towards the cloſe of the fourth century, and in the beginning of the fifth; for he was one of thoſe, who fled from *Alexandria* in the year of *Chriſt* 389, on occaſion of the bloody tumult, which happened there, from a heathen temple being converted into a chriſtian church. But the laſt editor of *Ammonius*, *Lud. Caſp.*

Valckenaer, ſtrenuouſly [z]inſiſts, that his author was older by ſome hundred years; and was contemporary with *Heraclides*, who wrote [a] Περὶ καθολικῆς προσῳδίας· and whom under the word σαφύλη he calls ἡμέτερος, Ἡρακλείδης ὁ ἡμέτερος φησίν, by which denomination he attempts to prove, that *Heraclides* was his maſter; for that it is a ſimilar expreſſion to ὁ ἡμέτερος Δαμάσκιος, as *Simplicius* uſed to call his maſter *Damaſcius*.

ANOTHER eminent grammarian of the fifth century, was *Georgius Choeroboſcus*, frequently quoted by *Euſtathius*, under the name of ὁ τεχνικός, and ſometimes it is κατὰ τὴν τέχνην τῦ Γεωργίυ. The place of his birth, or the ſchool he belonged to, is no where mentioned that I know of; and the reaſon of my placing him in the fifth Century, is, becauſe, as there is not the leaſt notice taken of him before that time; ſo in the next Century he is quoted by *Stephanus Byzantinus*, or his epitomiſt *Hermolaus*,

[z] Vid. Præf. p. 19. Edit. Lugd. Bat. 1739.

[a] This was *Heraclides* of *Pontus*, who taught at *Rome* under *Claudius* and *Nero*.

laus, under the word Ταμίαθις, ἕτω Γεώργιος ὁ Χοιροβοσκὸς ἐν τῷ ὀνομαστικῷ. [b] *Fabricius* informs us, there is a manuſcript of this author Περὶ προσῳδιῶν, in the *Bodleian* library at *Oxford*, *Cod. Barocc.* 116. which begins, ἰστέον ὅτι τριχῶς λέγεται ἡ προσῳδία. He is likewiſe quoted by *Etymolog. Mag.* in the word Θρέψας, where the reader is referred to a canon of his, κανὼν — ὃν δεῖ τὸν φιλόπονον ἔν τῷ τῆ Γεωργίᾳ Χοιροβοσκῆ ῥηματικῷ ζητεῖν· you may alſo conſult him under the word Σόλοικοι. Beſides theſe, there is a piece of this author, to be found at the end of *Ceratinus' Diction. Græc.* entitled, Περὶ ἐγκλινομένων ἐκ τῶν τῆ [c] Χειροβοσκῆ. Of theſe enclitics, "ſome," he ſays, "are inclined for ornament-ſake, as verbs and conjunctions; ſome for ſignification;" τὰ μὲν ἕνεκεν κόσμου ἐγκλίνεσθαι, ὡς τὰ ῥήματα καὶ οἱ σύνδεσμοι, τὰ δὲ σημασίας. But as his doctrine concerning them, in all reſpects agrees with that of the elder grammarians, I need not deſcend to particulars.

Stephanus Byzantinus, writer of the ἐθνικά, has alſo a place aſſigned him in this Century,

[b] Bibl. Græc. Vol. 7. p. 42. [c] Lege Χοιροβοσκῆ.

tury, by thoſe who have made the ſtricteſt enquiry into the time when he lived: particularly *Abrah. Berkelius*, in his uſeful [d] edition of this author, has given us ſome hints, whereby we can bring the matter into a narrow compaſs: *Stephanus*, as he argues, lived after the removal of the imperial ſeat by *Conſtantine* the *Great* from *Rome* to *Byzantium*, which was in the year of *Chriſt* 330; for under the word Βυζάντιον he mentions, that that place was afterwards called Κωνσανλινέ῾ωπολις, and Νέα Ῥώμη. He further lived after *Euſebius* had written his eccleſiaſtical hiſtory; for he quotes that hiſtory in the word Βιέννος. Nay, he probably lived after the reign of *Theodoſius* the younger, who died in the year 450 from the Nativity of our Lord: for under the word Σάλωνα he mentions *Priſcus* an hiſtorian, who flouriſhed in the reign of this *Theodoſius*; Σαλωνεὺς τὸ ἐθνικὸν, ὡς [e] Πρίσκος ἐν ἕκτῳ. But then it may be doubted, whether he reached the times of the emperor *Juſtinian*,

[d] *Lugd. Batav.* 1688. Vide ad Lectorem.

[e] Πρίσκ῾, Πανίτης, σοφισ῾ὴς, γεγωνὼς ἐπὶ τῶν χρόνων Θεοδοσίᾳ τῇ μικρῇ, ἔγραψεν ἱσ῾ορίαν Βυζαντικὴν — ἐν βιβλίοις ὀκτώ. *Suid.*

nian, who began his reign in the year of *Chriſt* 527; for during this reign, his work was epitomized by *Hermolaus*, and dedicated to *Juſtinian*.

THERE is no author, who ſupplies us with more inſtances of a variation of accent, according to the different ſignification of words, which yet a metrical reading abhors, than *Stephanus* of *Byzantium*: the reader will find them diſtributed up and down in this [f] work; and if he requires any further teſtimonies, he may find them under Παλαιαί, Ὀλιζών, Νίκαια.

WHATEVER doubt there may be of the age of *Stephanus Byzantinus*, there can be none of his epitomizer *Hermolaus*; who certainly lived in the ſixth Century; and, as I ſaid but now, addreſſed his work to the emperor *Juſtinian*. The book which is now extant, and goes under the name of *Stephanus*, is rather the epitome of him; as appears both from the title, Ἐθνικὰ κατ' ἐπιτομήν, and from ſeveral words in the work itſelf, as Ἀτρήνη, Φρίξος; and from *Euſtathius'*

[f] See pag. 121, &c.

ſtathius' having quoted paſſages out of the ὁ τὰ ἐθνικὰ γράψας, which no where occur in this abridgment: however, be it compiler or abridger, the authority is much the ſame, in point of the evidence they give to an accented pronunciation.

THERE alſo flouriſhed in this Century *Olympiodorus Alexandrinus*, he that wrote commentaries *in Meteora Ariſtotelis*. We are certain of the time when he lived, by a [g] comet he takes notice of, which appeared, and was ſeen by him in the 281ſt year of the *Diocletian* Æra, or the 565th year of *Chriſt*. We have a notable teſtimony to produce from this author, which ſhews, there was an eſſential difference in the manner of the *Greeks* pronouncing their words according to the common dialect, and that of the *Romans*: for in the firſt book of his commentaries, fol. 27. a. having had occaſion to name the word Γραικόι, τότε μὲν Γραικοὶ, νῦν δὲ Ἕλληνες· he takes occaſion from thence to obſerve as fol-

[g] —τῦ καθ' ἡμᾶς γενομένυ κομήτυ, ὅς-ις συνές-η τῷ ΣΠΑ' ἔτει Διοκλητιανῦ κατὰ Αἰγυπτίυς μεσώρῃ μηνί. Lib. 1. pag. 12. b.

follows, Τῦτο τὸ ὄνομα οἱ μὲ Ῥωμαῖοι προπαροξύνεσι, [b] Γραῖκοι λέγοντες· ἡ δὲ κοινὴ διάλεκτος ὀξύνει· καθόλε δὲ οἱ Ῥωμαῖοι πᾶν ὄνομα παροξύνεσι διὰ τὸν κόμπον. "The *Romans* acute this word on the antepenultimate, saying Γραῖκοι; but the common dialect gives it an acute on the laſt ſyllable: and in general, the *Romans* penacute every word for [i] grandeur."

Now with ſuch a difference in the accentuation of the two languages; one would wonder, how the moderns ſhould ever think, that their manner of reading the *Latin* tongue, which never admits of an

[h] *Olympiodorus* I apprehend does not mean, that, if a *Roman* had been to pronounce the *Greek* word γραικόι, he would have penacuted it; but only, that the *Romans* in their own language would have ſaid *Gráeci*, whilſt the *Greeks* themſelves would have called it γραικόι. This ſeems to connect beſt with what follows, Οἱ Ῥωμαῖοι πᾶν ὄνομα, &c.

[i] Dr. *Bentley* renders διὰ τὸν κόμπον, propter faſtum & grandiloquentiam, and then very judiciouſly adds; ceterum quod hic faſtui tribuit, id dialecto Æolicæ, unde lingua Latina partem maximam profluxit, rectius imputatur. Æolenſes enim, ut notum eſt, βαρύτονοι erant, & θέος, ἄνηρ pronuntiabant, cum alii θεός, ἀνήρ. De Metr. Terent.

an accent upon the laſt ſyllable, could be a ſtandard for pronouncing the *Greek*, which often receives it in that place; for words can never agree in one common mode of pronunciation, which, in the ſame circumſtances, have different ſyllables to govern their accents by, as is known to be the caſe of *Greek* and *Latin* words; the one having the laſt ſyllable for the regulator of its accent; the other, the laſt but one.

I SHALL now offer an evidence of a different kind; for which alſo we are indebted to this ſixth Century. It is *Monumentum Adulitanum Ptolemæi Euergetis*, or the *Ptolemaic Chair*; a draught of which the reader will find fig. 3. of the plate facing p. 17. taken from *Chiſhull's Antiq. Aſiat.* p. 76.

THOUGH the *Greek* accented inſcription upon the plate in ſmall characters, is what I am immediately concerned with; yet I hope, it will be reckoned a pardonable digreſſion, to give a ſhort detail of this noble monument of antiquity; taking my

my account from the ſame [k] author, from whom I have borrowed the plate.

OUR Antiquarian begins with enumerating the ſeveral editions of *Topographia Chriſtiana*, by *Coſmas*, ſurnamed *Indicopleuſtes* from his navigation to *India*. This work contains an account of his travels and voyages, and of the curioſities he met with in the courſe of them; among the reſt, the famous chair of *Ptolemy Euergetes*, which was to be ſeen at *Adule*, a maritime city of *Ethiopia*, in the time of this *Greek* [l] merchant, who went thither for the ſake of commerce; and, as he particularly informs us, at the requeſt of *Aſbas* then governor of the place, took a draught of the chair, then about 700 years old, and alſo a copy of the inſcriptions upon it, as well as of a quadrangular ſtone, that ſtood near it: and whilſt he gave the governor one draught and copy, he retained another for himſelf, and inſerted it in his work. The time when he did this, was by his own account, in the beginning of the reign of the

[k] Vid. *Chiſh.* Monum. Adulit. p. 73.

[l] He afterwards took the profeſſion of a Monk.

the *Roman* emperor *Juſtin*. Παρόντι ἔν μοι ἐν τοῖς τόποις ἐκείνοις πρὸ τούτων τῶν ἐνιαυτῶν εἴκοσι πέντε, πλέον ἢ ἔλαττον, ἐν τῇ ἀρχῇ τῆς βασιλείας Ἰουστίνου, τοῦ Ῥωμαίων βασιλέως. Now the emperor *Juſtin* began his reign A. D. 518, and died 527, and within 18 years from this time, *Coſmas* wrote his *Topographia Chriſtiana*; for the extract relating to this particular monument runs, *E Coſmæ Topographia Chriſtiana A. D.* 545, *ſcripta, pag.* 140. This page refers to *B. Montfaucon*'s edition 1706, publiſhed from *two antient manuſcripts of this author, the one in the *Vatican* at *Rome*, ſuppoſed to be of the ninth age, written in uncial letters; the other, in the *Laurentian* library at *Florence*, about one age later.

Chiſhull further mentions ſeveral learned men, as *Leo Allatius*, *Berkelius*, *Sponius*, &c. who have publiſhed the monument by itſelf in a ſeparate leaf, as himſelf alſo has done; and refers us to it for a particular deſcription of the *Chair*: the whole of which, the baſis, the pillars that ſupport it,

* Vid. *Fabric.* Vol. 2. p. 604.

it, the [m] place to lean back upon, and the ſides, were all of one intire piece of white marble; the ſeveral parts of which, with the quadrangular ſtone of Baſanite that ſtood near it, were full of *Greek* letters: which compriſed a ſuccinct hiſtory of *Ptolemy*'s affairs, of his various expeditions, and almoſt innumerable ſucceſſes and victories. The figure of an armed man, on the top of the ſquare ſtone, ſeems intended for *Ptolemy* himſelf; which, together with the Chair, the city of *Adule* at the top of the plate, and the *Ethiopian* travelling on foot, are all *Coſmas*' own deſign, and avowed by him as ſuch; wherefore he ſays, Ἔστιν ἓν ὁ δίφρος καὶ τὸ μάρμαρον ἅμα ἕτως, καὶ αὐτὸς ὁ Πτολεμαῖος, and then follows the draught: The inſcription upon it is in ſmall *Greek* letters, which vary but little in their form from thoſe in uſe now; the λ in Ἀδέλη, where it occurs the ſecond time, and the ξ in Ἀξώμην, being the only letters that carry a different appearance with them. As this is one of thoſe very few inſcriptions, which are

[m] Τὸ ἀνάκλιτον, reclinatoria tabula.

are written in ſmall characters, and withal proves to be an accented one; it confirms what I ſaid pag. 235, that had more *Greek* inſcriptions been diſcovered in theſe ſmaller letters, there would, in all probability, have been more accented ones; but they are commonly found in capitals, and it was not uſual to accent theſe.

THOUGH the age of the inſcription falls ſhort by ſome hundred years of that in *Herculaneum*; yet it has a juſt claim to antiquity; being more than 1200 years old, and the product of one of thoſe centuries, in which, according to [n] *Montfaucon*, books were totally void of accents and ſpirits. However, this happens to be an exception. The accentuation of the *Greek* words in the plate here exhibited, as far as they are accented, is exactly conformable to the rules of grammar; but then it is

[n] Conſuetudinem vero deſcribendi accentus & ſpiritus in ſeptimum circiter a Chriſto nato ſæculum conferri poſſe videtur. Nam — codices quinti ſextive ſæculi—iis prorſus carent. Palæog. Græc. Lib. III. C. 5. p. 223.

is done rather negligently, (a °proof, by the way, of the genuineneſs and antiquity of this inſcription) for ſome of the words have no accents over them: thus πόλις Αδελη, the latter of theſe wants both ſpirit and accent; though the next time it comes over, it is acuted in its proper place. Again, ὁδος ἀπαγεσα ἀπὸ Αδέλε εις Αξώμην· ὁδος has the ſpirit, but no acute; ἀπαγεσα has neither; it has indeed two characters over it, like the muſical note lambda jacens; or rather, like the διπλῆ, a mark of a triangular form, oblique or inclining, without a baſis, frequently uſed by the old comedians and tragedians, thus, ∠ κωμαςὴς διόνυσος, ⊽ and which, becauſe it ſometimes looked inward, and ſometimes outward, was diſtinguiſhed by ἡ [p] διπλῆ ἔξω βλέπουσα, and

° In his porro codicibus, Sangermanenſi ſcilicet, & aliquot Græcis ejuſdem ævi, (nempe ſeptimi ſæculi) — accentus & ſpiritus identidem omittuntur, neque tanta accuratione deſcribuntur, — ita ut in Sangermanenſi noſtro integras lineas ſpiritibus & accentibus carentes obſerves — ſecus quam in poſterioris ævi codicibus, ubi rariſſime deſiderantur. *Ibid.*

[p] Vid. *Hephæſt.* Enchirid. περὶ Σημείων. pag. 74. Edit. Traject. ad Rhen.

and ἡ ἔσω νενευκυία. But what, either the muſical note, or the διπλῆ has to do here, I profeſs myſelf ignorant. As to the remainder of the inſcription, except that εις wants the ſmooth breathing, Ἀξώμην, Αἰθίοπες πεζεύοντες, and δίφρος πολεμαϊκός, are all according to the common rules of accenting.

THE ſeventh Century produced *Joannes Grammaticus*, commonly called *Philoponus*, from the number of books he wrote, and his intenſe application to ſtudy. He lived at the time, when the *Saracens* overran *Egypt*; and upon their becoming maſters of *Alexandria* the capital of it, in the year of *Chriſt* 640, under *Amrou* their general; *John* the *Grammarian*, to whom the general had ſhewn great reſpect, "[q] ventured to petition him for the books in the *Alexandrian* library; *Amrou* told him that he had deſired a thing, which was altogether out of his power to grant; and that he could by no means diſpoſe of the books, without having firſt aſked leave of the *Caliph*; but the Caliph *Omar*, upon being applied to, re-

[q] See *Ockley*'s hiſtory of the *Saracens*, Vol. I. p. 313. third Edit.

returned this anſwer: What is contained in thoſe books you mention, is either agreeable to what is written in the book of God, (meaning the *Alcoran*) or it is not; if it be, then the *Alcoran* is ſufficient without them: if otherwiſe, 'tis fit they ſhould be deſtroyed. *Amrou*, in obedience to the *Caliph*'s command, diſtributed the books throughout all the city, among thoſe that kept warm baths, (of which there was at that time at *Alexandria* no fewer than four thouſand) to heat the baths with. And notwithſtanding the great havock that muſt needs be made of them at this rate; the number of books, which the diligence of former princes had collected, was ſo great, that it was ſix months before they were conſumed; a loſs never to be made up to the learned world."

BESIDES ſeveral pieces of *Joannes Alexandrinus*, both in divinity and philoſophy; there are alſo ſome grammatical writings of his extant; as a ſmall tract, very common to be met with in moſt *Greek* lexicons, called Συναγωγὴ τῶν πρὸς διάφορον σημασίαν

σίαν διαφόρως τονεμένων λέξεων· id eſt, Collectio vocum, quæ pro diverſa ſignificatione accentum diverſum accipiunt. Some have aſcribed this to *Cyrillus*; but *H. Stephens* thinks, or rather, is perſuaded, that *Philoponus* was the author of it.

THERE is likewiſe an extract of this famous grammarian, Περὶ διαλέκτων ἐκ τῶν Ἰωάννε τῦ Γραμματικῦ τεχνικῶν· ſive, de Græcæ linguæ dialectis ex ſcriptis *Joannis Grammatici*, quæ τεχνικά fuerunt inſcripta: a *Latin* tranſlation of this piece may be ſeen, at the beginning of *H. Stephens' Appendix ad Theſaur. Græc. Ling.* and at the end of *Scapula'* lexicon: and you have it both in *Greek* and *Latin*, at the end of *Ceratin. Dictionar. Græc.* But I made ſo large quotations from this work, whilſt I was [r] treating of the principal dialects, that were in uſe in antient *Greece*, as to make it unneceſſary to add any thing farther here. *Fabricius* [s] tells us, that *Geſnerus* ſuſpected it was rather the work of *Joan. Charax* than of *Philoponus*; but *Varinus Camers*, *Aldus*, and *H. Stephens* attribute it to the

[r] See p. 96. [s] Vol. 9. p. 366.

the latter. Not but *Joan. Charax* might have been the author; for he lived in this very age: he was called *Charax Grammaticus*, to diſtinguiſh him from *Charax Hiſtoriographus:* the [t] *Etymologicon* quotes them both. There is a piece of this author extant under the name of Ἰωάννε Γραμματικε̃ Χάρακος περὶ τῶν ἐγκλινομένων, to be found at the end of *Ceratin. Diction. Græc.* but having brought authorities from this very tract, when I treated of the [u] doctrine of *enclitics*; I ſhall avoid repetition. Only it may be proper to obſerve, from what he ſays, of this or that being κατὰ τὴν χρῆσιν τῶν παλαιῶν; and of the antients, *Ariſtarchus* for inſtance, refuſing to put two acutes in conſecution, whoſe example he follows; that the pronunciation of the *Greek* language did not ſuffer by him, but was in every reſpect conſonant to the uſage of antiquity.

THE deſtruction of the library of *Alexandria* put an end to that famous ſchool; which

[t] Vid. in vocibus Κολώνεια & Εἶπον.

[u] Pag. 248, 249.

which had flouriſhed in ſo great credit and reputation for upwards of nine hundred years, and had produced ſo many eminent grammarians; inſomuch, that, "[w] by means of the *Ptolemies* and *Macedonians*, *Alexandria* from *Egyptian* had become *Grecian*, and the mother and miſtreſs of the liberal arts of *Greece*." We have then no more authorities to draw from the *Alexandrian* grammarians.

NOR do we ſucceed much better in the three following centuries, in the eaſtern part of the *Roman* empire: for the victorious arms of the *Saracens* had alſo found their way thither; and in the ſeventeenth year of the eighth century, being the firſt of the emperor *Leo* II, *Maſalmas*, a prince of the *Saracens*, broke into *Thrace* with great violence; and ſat down with his army before *Conſtantinople*, whilſt the Sultan *Soliman* blocked it up by ſea: however, for this time they were defeated, and obliged to raiſe

[w] —ut Alexandria per Ptolemæos et Macedones, ex Ægyptia, Græca, Græcarumque liberalium artium mater evaſerit, atque magiſtra. Greg. Placentini commentarium Græc. pronunc. p. 70.

raiſe the ſiege. But the greateſt blow which literature ſuſtained in this age, if we may credit ſome *Popiſh* writers, was what the ſchool at *Conſtantinople* ſuffered from *Leo* himſelf; who, ſays [x] *Gregory Placentinus* upon the authority of [y] *Baronius*, "deſtroy-"ed the ſchools of education, and ſetting "fire to the library, conſumed 303000 "books with twelve famous teachers or "profeſſors; who, without reward, inſtruct-"ed ſuch as were deſirous of learning." But as this extraordinary piece of hiſtory is

[x] *Leo Iſauricus* et ſcholas eruditionis evertit, et bibliothecam tricenis tribuſque millibus onuſtam libris cum duodecim doctoribus præclariſſimis, qui abſque mercede, literarum et doctrinæ cupidos erudiebant, applicato ad eandem igne combuſſit. Id. p. 73.

[y] *Baronius* takes his account from *Theophanes* of the ninth century, and *Conſtantinus Manaſſes* of the twelfth. The former, who had the beſt opportunity of coming at the truth, does not ſay a word of any maſters periſhing in the flames. But the latter, who lived 300 years after, and I ſuppoſe was better inſtructed, dreſſes up his ſtory with this tragical relation, materiam ſiccam et concremabilem ex aridis faſcibus coacervat; eaque ſuccenſa cunctos exurit, homines inquam illos, heu, religioſos cum libris. Vid. Baron. Annal. ad ann. 726. Tom. 9. p. 62.

is paſſed over in ſilence by many, who relate the affairs of this emperor; and as it is well known, that this *Leo Iſauricus* was a declared enemy to images; and uſed all his authority to have them removed out of Churches; and publiſhed an Edict for that purpoſe; which, when it came to be put in execution, occaſioned a great tumult at *Conſtantinople*; and gave a pretence to Pope *Gregory* the 2d, to ſtir up a rebellion againſt him in *Italy*; who, availing himſelf of thoſe troubles, threw off his allegiance to the emperor, and uſurped a ſovereign power in *Rome*; hence I cannot but think, this ſtory of burning the library and the maſters, was invented by the friends of the papal power, to blacken the character of the emperor, and to colour over the holy father's unhallowed practices.

THE only writer worth mentioning in the ninth century, is *Photius*, Patriarch of *Conſtantinople*; at leaſt he was the moſt eminent: [z] longe lateque nominis ſui decus diffundebat *Photius*, Patriarcha Conſtantinopoli-

[z] *Ger. Joan. Voſſ.* de Hiſtor. Græc. p. 288.

nopolitanus, omnium ſuæ ætatis doctiſſimus. He has left behind him a noble treaſure of learning in his *Myriobiblon, ſive Bibliotheca*; containing a critical hiſtory of almoſt 300 books, which he had read; wherefore he commonly introduces his account with Ἀνεγνώσθη, or ἀνεγνώσθησαν: It comprehends extracts from authors in various ſciences, grammar among the reſt: hence he mentions *Apollodorus Grammaticus*, *Ælius Dionyſius*, *Phrynicus*, and [a] *Moeris Atticiſta*; of the laſt of whom we are hereby enabled to ſay ſo much, that he lived before the ninth century.

THE next age is quite ſilent about grammar, or grammarians: and indeed, there was ſuch a ſcarcity of writers of all kinds in the tenth century; that [b] *Ger. Voſſius* pleaſantly applies a line in *Virgil*, with a ſmall alteration, to expreſs the deficiency,

[c] *Occurrunt* rari nantes in gurgite vaſto.

BUT the eleventh and twelfth centuries make us ſome amends; for in the latter

[a] Vid. Cod. 157. [b] De Hiſtor. Græc. p. 294.
[c] Æn. 1. v. 118.

latter end of the eleventh, in the time of *Alexius Comnenus*, who began his reign A.D. 1081, [d] flouriſhed *Suidas*, compiler of the Lexicon, which goes by his name; and *Etymologus Magnus*, or *Etymologicon Magnum*, ſeu *Magnum Grammaticæ Penu*; the author of it uncertain, but at leaſt as [e] old as *Suidas*.

THE utility of both theſe works has been ſufficiently experienced, in the many paſſages I have quoted from them, to confirm the antient ſyſtem of accents; for though the authors themſelves are comparatively modern; yet their doctrine is antient, the true genuine accentuation, drawn from the writings of *Callimachus*, *Ariſtophanes Grammaticus*, *Ariſtarchus*, and other ſterling maſters of the *Greek* tongue; whoſe names are often produced by them, by way of authority, or for rules and canons of pronunciation.

THE

[d] Vid. *Ger. Voſſ.* de Hiſt. Græc. p. 301. et Præf. ad lector. Edit. Kuſter.

[e] Poſt Suidam dicere juvat de Lexico etymologico utiliſſimo, quod antiquius fortaſſe quam Suidas, certe non minus antiquum, itidem ut ille ab Euſtathio allegatur. *Fabric.* Biblioth. Græc. vol. 10. p. 17.

THE ſame may be ſaid of *Euſtathius*; whoſe abilities and great learning diſtinguiſhed the twelfth century: He was a *Conſtantinopolitan* by birth; but, after having paſſed through ſeveral eccleſiaſtical functions at *Conſtantinople*, he was at laſt made Archbiſhop of *Theſſalonica* about the year 1160. Among the remains of this writer, we have his valuable commentaries upon the *Iliad* and *Odyſſey*; a vaſt treaſure of uſeful learning, full of various erudition, eſpecially of the Grammatical kind; ſo that it has been juſtly ſtiled κέρας Ἀμαλθείας, or *Copiæ Cornu*; and would any one only be at the pains to reduce into a regular ſyſtem, the ſeveral canons and dialects, and what cuſtom or analogy requires, in reſpect to the *Greek* accentuation; which at preſent lie diſperſed in this copious magazine; little more would be wanted to prove, that verſe and proſe, in the *Greek* language, had a very different manner of being pronounced. Now if *Euſtathius* ſhould be objected to, as an incompetent judge to determine the queſtion; it not being more than 600 years ſince he lived; the ſame anſwer will ſuffice,

ſuffice, as was given to a like objection made to *Suidas* and *Etymologus*, viz. the time when they lived is one thing, and their authority, another: *Euſtathius* is not ſo much an author, as a judicious compiler; and his materials are fetched from the beſt antiquity.

THIS will ſufficiently appear, both by the teſtimonies alledged by him; a catalogue of which in alphabetical order, the reader will find exhibited by *Fabricius* in his [f] *Bibliotheca Græca*; and alſo by what himſelf ſays, in his [g] proem to the *Iliad*: "That his way has been, not to inſert "every thing, which might be collected "from thoſe who have commented upon "the poet; but only what was moſt "uſeful."

THIS century likewiſe furniſhes us with *Corinthus*, as he is commonly called; but he was rather [h] Metropolitan of *Corinth*, and

[f] Vol. 1. p. 306.

[g] Καὶ δὴ γίγνεῖαι τῦτο· ϰ᾽ τὰ χρήσιμα — ἐκλέγονῖαι· ὐχ ὥ᾽ε μέντοι τὰ πάντων ἐνταῦθα εἶναι τῶν πονησαμένων εἰς τὸν ποιητήν. P. 2. l. 11. Edit. Baſil.

[h] Vid. Fabric. vol. 7. p. 35.

and his true name was *George* or *Greg. Pardus*. There is a piece of his extant, which may be ſeen both in *Greek* and *Latin*, at the end of *Ceratinus' Greek* Dictionary, entitled Περὶ διαλέκτων τῶν παρὰ Κορίνθῳ παρεκβληθείσων. He mentions *Philoponus* and *Tryphon* in the introduction to that work, and has copied the former very cloſely; which is the reaſon I have ſo ſeldom mentioned *Corinthus*. So that the doctrine of accents, proceeding ſtill upon the ſame plan, muſt have been pretty near the ſame.

I might farther mention *Joannes Tzetzes* of this century, a grammarian of *Conſtantinople*, who has left commentaries upon *Heſiod*; and *Conſtantinus Manaſſes*, a *Byzantine* writer; both of them remarkable; the one, for writing his *Chiliades*, or βίβλος ἱστορική; the other, his σύνοψις ἱστορική in *political verſes*, verſibus politicis; ſo[1] called, becauſe they reſem-

[1] Verſus politici velut vulgaris per πόλιν civitatem uſus (ut πολιτική, pro ſcorto) Euſtathio δημοτικοί, Tzetzæ κατημαξευμένοι Græcis dicuntur verſus non verſus, ſive verſus proſæ ſimillimi, nec quantitatem ſyllabarum obſervantes, ſed tantum numerum et accentum — *Fabric.* Bibl. Græc. vol. 10. p. 253.

reſembled proſe, or the vulgar language of the city; neglecting quantity, and only regarding number and accent. Now though the abſurdity of ſuch a ſort of compoſition be glaring enough; yet, if accented reading had been the ſame with metrical, and the manner of pronouncing verſe and proſe, had not been totally different; there could have been no foundation for ſo many authors taking notice of this peculiarity, as have done.

THE thirteenth and fourteenth centuries ſupply us with no other [k]grammarian, that I know of, but *Thomas Magiſter*, who lived in the latter end of the one, and the beginning of the other. *Thomas* was a *Cretan* by country, but lived at *Theſſalonica*; and was pro-

[k] I ſince learn from *Fabricius*, vol. 7. p. 46. that among the *Græci Grammatici inediti*, is mentioned *Maximus Planudes*, a Monk of CPol. who wrote a piece, called *Grammatica*, A. C. 1341. and, *Dialogus de quæſtionibus grammaticis*, and a Tranſlation of *Donati grammatica parva*. And vol. 10. p. 533. he ſpeaks of him as inter eruditiſſimos ſuæ ætatis. Towards the cloſe of this century we may alſo reckon *Demetrius Triclinius*, of whom ſee what I have ſaid p. 34, 35, &c.

probably called *Magiſter*, from being [1] maſter of ſome publick office. He was one of the collectors of *Attic Words*, and his work is called Ὀνομάτων Ἀτ]ικῶν ἐκλογάι.[m] I have occaſionally cited it; and the reader may judge of its authority, by the antient writers he brings to ſupport it; a catalogue of which alphabetically diſpoſed, may be ſeen at the end of *Nic. Blancardus'* Edition 1690.

THE fifteenth century was very fruitful in learned grammarians; which proved fortunate for the preſervation of the *Greek* language; as there was a ſufficient number of them to carry the principles, and true pronunciation of it intire into *Italy*, upon the fatal Cataſtrophy of the *Greek* Empire; which happened about the middle of this century by the falling of *Conſtantinople* into the hands of the *Turks*; who took it under *Mahomet* II. in the year of *Chriſt* 1453.

[1] Suſpicatur quoque, eum Magiſtri ſive officiorum ſive ſcriniorum regiorum, et chartophylacis munere functum. *Fabric.* vol. 4. p. 528.

[m] See pag. 107—264.

AMONG the great ornaments of learning, who fled out of *Greece* at this time, to avoid the tyranny and barbarity of it's new maſters, *Theodorus Gaza* of *Theſſalonica* ſtands foremoſt;[n] vir ſeculi ſui doctiſſimus, ſays *Ger. Voſſius*. Upon the rapid progreſs of the *Turkiſh* arms under the ſultan *Amurath*, and the taking of *Theſſalonica* in the year 1430, *Gaza* provided for his ſafety by retiring into *Italy*; where, as[o] *Paulus Jovius* ſays, he acquired ſuch a perfect knowledge of the *Latin* tongue, ut longe omnium Latiniſſime ſcriberet, nec plane dignoſci poſſet, an exactius et certius ab eo Latina Græce, an ipſa Græca Latine verterentur. He died 1478, and left behind him a noble grammatical performance, called Γραμματικὴ Εἰσαγωγή in four books, βιβλία κάλλιστα καὶ ἐλλογιμώτατα, ſays *Conſtantinus Laſcaris* his contemporary. His third book treats of accent, and quantity, and orthography; in order, as he ſays, to avoid barbarizing, ἵνα μὴ τὸ περὶ λέξιν ἁμάρτημα ὁ βαρβαρισμὸς συμβάινῃ. His definition of an accent is,[p] Προσῳδία—ἔστι τάσις ποιά τις φωνῆς ἐγ-

[n] De hiſt. græc. p. 493.
[o] Vid. Fabric. vol. 9. p. 192.
[p] Βιβλ. γ. p. 3. Paris. apud Mich. Vaſcoſanum.

ἐγγραμμάτε πρὸς εὐφωνίαν τε ὅλε λόγε. Accentus eſt extenſio quædam vocis literatæ ad concinnitatem totius orationis.

I have obſerved [q] before, that *Gaza* lays it down, as an eſtabliſhed rule for regulating the *Greek* accent, that in the common tongue, (in contradiſtinction to dialect) if the laſt ſyllable be long, a word cannot bear the accent on the antepenultimate; hence, ſpeaking elſewhere of the accent in the genitive caſe ſingular, and of ſome nouns, whoſe genitives bear the accent on the ſame ſyllable with their nominative; as λόγος, λόγε· ἀγαθός, ἀγαθε· he adds, [r] εἰ μὴ μακρὰ λήγεσα κωλύοι· "unleſs the final ſyllable, being long, forbids it;" for a triſyllable in ος, having the accent on the antepenultimate in the nominative, as δίκαιος, is forced to throw down the tone upon the penultimate in the genitive; δίκαιος ἄρα δικάιε, ſays he. Now let the gentlemen, who pronounce it δικᾶιος, δικάιε· and κύριος, κύριε· either ſhew that *Theodorus Gaza*, vir plane *Atticus*, omniumque grammaticorum facile princeps, as he is characterized in the

[q] Pag. 89.

[r] βιβλ. γ. p. 19. Paris.

title-page of the *Paris* edition 1534, has in this, and many other things relating to accents, departed from the doctrine of the antient Grammarians; or elſe let themſelves relinquiſh their neoteric way of ſpeaking.

Manuel Moſchopulus Byzantinus was another learned *Greek*, whom the troubles of his country obliged to fly into *Italy*. Beſides his Ἀτ]ικῶν ὀνομάτων ἐκλογή· out of which let one inſtance ſuffice, to ſhew that he adopted the antient ſyſtem of accenting; Λυκοκ]όνος — ξιφοκ]όνος, κ᾽ ὅσα βαρύτονα, ἐνέργειαν δηλοῖ· ξιφόκτονος δὲ, κ᾽ τὰ ὅμοια προπαροξύτονα, πάθος σημαίνεσιν· i. e. when penacuted they ſignify energy or action; as λυκοκ]όνος, is one that kills a wolf; but when antepenacuted, they denote paſſion or ſuffering; as λυκόκ]ονος is one that is killed by a wolf: beſides this, there is extant his[s] τεχνολογία περὶ προσῳδιῶν· in which, among other things that he advances, according to the teaching of the old grammarians, he makes time or extenſion an inſeparable adjunct of an accent: for in his deſcription of the προσῳδία,

[s] Edit. Florent. A. D. 1526.

δία, after having ſaid it muſt be, μετά τινος τῶν συνεζευγμένων περὶ μίαν συλλαβήν, cum aliquo eorum quæ conjunguntur circa unam Syllabam, he explains this as follows, τοῦτο δηλοῖ ὡς ὅτε τόνος χωρὶς χρόνου εὑρίσκεται, ὅτε χρόνος χωρὶς τόνου· "This imports that tone and time mutually imply each other;" which is the [t] doctrine of *Porphyry*; as the deſcription itſelf is taken verbatim from *Dionyſius Thrax*.

I COULD further name *Demetrius Chalcondylas*, who in his Ερωτήματα, περὶ τόνου τῶν ὀνομάτων, makes the final ſyllable, if it be long, an inſuperable bar to the antepenacuting of any, [u] except *Attic* words; as alſo *Emanuel Chryſoloras*, and *Conſtantinus Laſcaris*, the latter of whom acknowledges, that in the compoſing of his *Greek* grammar, he made uſe of what *Chryſoloras* and *Gaza* had written on the ſubject, and of the four books of *Apollonius*

[t] See note [s] of Diſſert. &c p. 67.

[u] Πλὴν τῶν Ἀττικῶν γενικῶν, πόλεων, λέξεων· οἱ γὰρ Ἀττικοὶ οὐκ ἔπονται τῷ κοινῷ κανόνι, τῷ λέγοντι, μακρᾶς οὔσης ἐπὶ τέλους, οὐ δύναται προπαροξυνθῆναι λέξις. p. 115. Edit. Baſil. 1546.

Alexandrinus, one of the moſt ſenſible and judicious authors that ever wrote upon grammar: All theſe might be brought in, as evidences to prove, that the pronunciation of the *Greek* language, which they introduced anew into *Italy*, was an accented pronunciation; in every reſpect conformable to that of antient *Greece*: foraſmuch as, by their own confeſſion, and by the plain matter of fact, they drew all their precepts and inſtructions, from the moſt approved maſters of antiquity. So that the corruption, which at preſent obtains in many places, by a neglect of the accentual marks, and a metrical reading of *Greek* proſe, was ſubſequent to theſe times.

NAY, in the ſixteenth century; the diſpute which was carried on ſo warmly between Bp. *Gardiner*, Chancellor of the Univerſity of Cambridge, and Mr. *Cheke*, Profeſſor in the ſame, though a grammatical one; yet only related to the pronunciation of the *Greek* vowels, diphthongs, and conſonants: accents were not concerned in it; and the learned pro-

profeſſor intimates plainly, that theſe remained as they were, and had had no innovation made upon them: [w]*Quæ eſt enim hujus ætatis in faciendis verbis aut ſonis auctoritas, aut in quo jure gloriari poſſunt, ſe ab antiquis in ulla linguæ parte diſceſſionem facturos?—Num generum conſtructiones, num caſuum inflexiones, num accentuum ſitus, num ſpirituum ſedes*—ulla minima ex parte mutare poſſunt? quod ſi non poſſunt, nequaquam efferant ſe—

BUT then more forward in this century; *Adolphus Mecherchus*, who inliſted in the controverſy about the ſound of the *Greek* letters; at the end of his commentary, *De veteri et recta pronunciatione linguæ Græcæ*, has an *Appendix*, *de Græcorum accentibus*; and *Scholia*, *De germana accentuum pronunciatione*. This is the firſt author I meet with, who calls in queſtion the power of the acute accent to give time to the accented ſyllable. He ſeems to have taken great diſtaſte to the grammarians of the preced-

[w] Vid. Syllog. ſcript. &c. vol. 2. p. 222.

ing age; [x] as if they had introduced many things of their own head, and had purpoſely obſcured and rendered the *Greek* language more difficult, in order to enhance their own reputation; and make themſelves appear more conſiderable to foreigners; a charge, which, I think, they in no wiſe deſerved.

WHAT the ſentiments of *Iſaac Voſſius* and *Henninius* were, who both wrote in the laſt century, has been ſufficiently diſcovered in the foregoing part of this work. They held all accents to be ſpurious, which did not quadrate with the natural quantity of ſyllables. The conſequence of this, is a total ſubverſion of the ancient manner of accenting: How far they were followed in their own time, I cannot ſay: but the preſent age has taken up their arguments, as

[x] Huc accedit, quod plerique ſuperioris ſæculi grammatici, partim ut linguam Græcam obſcuriorem et difficiliorem redderent, partim ut ipſi apud exteros ejus linguæ imperitos doctiores haberentur, pleriſque literis, diphthongis, et ſyllabis novos ſonos affixerunt, et inventis ſuis multa immutarunt ac depravarunt, multa quoque excogitarunt, quæ priſcum illud ſæculum ne ſomniarat quidem. Vid. Syllog. ſcript. vol. 1. p. 19.

as unanſwerable; and moſt of our public ſchools, and great ſeminaries of learning, under pretence of a reform, have laid aſide the uſe of accents in inſtructing youth in the pronunciation of the *Greek* language; though *Dionyſius* of *Halicarnaſſus* tells us, that in his time they were taught with the firſt elements; and *Ariſtotle* makes it a neceſſary part of Rhetoric to know how to uſe the tones, viz. the acute, the grave, and the circumflex; which I ſuppoſe means ſomething more, than to know long, and ſhort, and common ſyllables: and ſome of the moderns have even gone ſo far, as totally to exclude the accentual marks, as if they were the [y] dregs of barbarity, and the figments of a baſer age.

BUT here ſomebody may ſay; if this is a falſe repreſentation, then ſhew us the antiquity of accents; ſhew us their uſes. Their antiquity I have ſhewn; and I ſhall now briefly point out their uſes.

1. IF

[y] Scias adeo iſtiuſmodi σημεια fuiſſe ævi ſequioris figmenta — originem ipſis barbariæ fæcibus depromendam. Ὀδοιπορυντ. μελετημ. Epiſt. critic. p. 39.

1. If the antient pronunciation of *Greek* proſe was a practiſed reading according to accents; which we have ſhewn it was, and which has never been confuted; then written accents at this time are abſolutely neceſſary to be retained: for, however they might have been diſpenſed with, while *Greek* was a living language; though even here I have my difficulties: But in a dead language, where uſe and cuſtom can do nothing; where the pronunciation is only to be learned from rules; where words of the ſame form are not always to be pronounced in the ſame manner; and eſpecially, where the final ſyllable is both capable of receiving an acute tone, and of governing the ſound of the whole word; here the neceſſity of retaining written accents ſeems to ſpeak for itſelf.

2. Written accents are by all means to be retained; unleſs we have a mind to hand down to poſterity, in an unintelligible manner, ſuch paſſages of antient authors, as are therefore intelligible to us, becauſe they have been conveyed through the channel of accented copies; and unleſs too we have

a mind to diſcard the old ſcholiaſts; to whoſe labours we are ſo greatly indebted, for the judicious commentaries and explanations we have of the antient *Greek* poets, and of many of the porſe-writers. I ſhall give a ſpecimen of the firſt ſort, by a paſſage out of *Strabo*, with the accentual marks omitted; and let the *Atoni* try, what they can make of it. [z] *Strabo*, having cited a verſe from *Homer*, to prove that the *Palladium* at *Ilium* was in a ſitting poſture; becauſe the *peplum*, or conſecrated robe was ordered to be laid upon the goddeſs' knees, θειναι Αθηναιης επι γενασιν — tells us, that "they, who" (favouring the ſtanding poſture of the image) "tranſpoſe the accent, "and read γενασιν, as θυασιν, come to no "determination which way to take it" και οιηην προσωδιαν δε διαφερονηες, γουνασιν, ως θυασιν, (vulg. υιασιν) οποηερως αν δεξωνηαι, απεραντολογεσι. But what does he mean by transferring the accent? metrical reading does not allow of it: very true, but proſe-reading does; and notwithſtanding your ευφωνια, and ευρυθμια and ομοφωνια, you muſt either grant, that two words, written with the ſame

[z] Vol. 2. lib. 13. p. 897.

ſame letters, in different ſenſes may have a different pronunciation; or elſe, that *Strabo* has no meaning at all, when he talks of the accent being ſhifted, and of ſome, who inſtead of γενασιν read γενασιν, of the like proſody with θυασιν; but what that is, the written accent only can ſhow.

INSTANCES of the impoſſibility of reading the old Scholiaſts without accents, are to be met with every where; what can you make of the Scholium, upon the fourth verſe of the *Plutus* of *Ariſtophanes*, Μη δραν ταυλα] οι γραφονλες ταυλα, ε καλως γραφεσι, ευρηλαι γαρ εν πολλοις των παλαιων ανλιγραφων το ταυλα. Next, let us take an example from *Euſtathius*; Il. υ. ϋ. 53. — θεων επι καλλικολωνη. Το δε θεων επι καλλικολωνη, γραφελαι και θεων ηλοι τρεχων. But in the name of common ſenſe, what does our commentator mean? "θεων &c. is alſo written θεων or τρεχων *run-*"*ning*." That θεων is, and ever will be written θεων, is a ſelf-evident, but withal, an inſignificant propoſition. And yet what does he ſay more? There is no body, I believe, but, at the firſt hearing of theſe words,

words, would expect to find ſome difference in their writing, though there were none in the ſound: for it is to the writing, *Euſtathius* alludes; no matter, whether θεων, the ſecond time it occurs, be explained by τρεχων, or not. Would not then any unprejudiced reader conclude, that ſomething is here omitted relative to the writing? and one converſant in accents would ſurmiſe, it was ſome accentual mark: But then he makes no mention of accents; and it is ſuppoſed in the preſent caſe, there are no accentual marks to aſcertain his meaning; and if there were, according to the metrical readers, they would have been in both places alike; for they allow of no changing of the accent to diſtinguiſh an ambiguous word. But if the moderns are too ſtout to allow of it, the grammarians almoſt 2000 years ago did; for we have *Ariſtarchus*' own comment upon the place now under conſideration, preſerved in the *Scholia minora* upon *Homer*, commonly aſcribed to *Didymus*; Ἀρίσταρχος ἀνέγνω περισπωμένως, τὸ χωρίον θεῶν λέγων· ἡ δὲ Καλλικολώνη ἐστὶν ὑψηλὸς τόπος· "*Ariſtarchus* reads

reads (θεῶν, &c.) with a circumflex, calling "it the habitation of the gods; and Καλλι-"κολώνη is a high place."

AGAIN, Odyſſ. ω. v. 468. Τοισιν δ' Ευπειθης — Δηλον δε οτι βαρυνεται ο Ευπειθης προς διαϛολην επιθετε τε Ευπειθης. — Ουτω δε κατα τες παλαιες, ἡ Ευμαθης μεν, κυριον· ευμαθης δε το επιθετον· ἡ Φιλητης μεν, κλεπτης· Φιλητης δε, ο ερασϛης. But how is it poſſible, to have the proper diſtinction of theſe words preſerved, but by preſerving their accents?

LASTLY, what can you make of the following ſcholium of *Ulpian* upon a paſſage of *Demoſthenes*, which I ſhall not repeat now, having already [a] ſpoken to it very largely? [b] Τινες ειρηκασιν, ὁτι εκων εν τω ερωταν ο ῥητωρ εβαρβαρισεν εξεπιτηδες, μιθωτος, λεγων· ειτα επελαβετο τις αυτω, ως διορθωμενος, και εβοησε, τω ιδιω τονω μιθωτος. Here the Scholiaſt ſays, that in the opinion of ſome, the orator barbarized, and points out the manner; which yet it is impoſſible to comprehend,

[a] See p. 168. &c.

[b] Vid. Ulpian. Enarrat. περὶ ϛεφάνε p. 80. Edit. Wolf.

hend, if you diſcharge the accentual marks, *the* [c] *diſgrace of printing*, as they are reckoned by ſome.

3. I have almoſt anticipated by what I ſaid but now, a third uſe, I could mention, of accentual marks; namely, to diſtinguiſh the different ſignifications of words of the ſame writing: the want of a proper attention to which, is with [d] *Ariſtotle* one cauſe of deception.

4. ACCENTS are of ſpecial ſervice to preſerve the antient dialects. Omit the circumflex over τυψῶ, σωσῶ, ἀξεῖς, &c. and you would ſoon forget that this is the *Æolic* dialect for τύψω, σώσω, ἄξω, &c. penacuted. Again, remove the acute accent from the penultimates of ἀληθεία, ἀγνόια, ἱερεία, ἀναιδεία, and you would want ſomething to remind you, that the ᾱ final, which is naturally ſhort in theſe words, is

[c] Artis Typographicæ opprobrium. Epiſt. crit. p. 31.

[d] De Sophiſt. Elench. c. 7.

is here produced according to the *Ionic* and old [e]*Attic* dialects.

5. EXCLUSIVE of dialect, accents will be found very uſeful, both to diſcover the etymology of words, and to point out the quantity of the final ſyllable in many caſes, which otherwiſe would be attended with ſome difficulty. A perſon might be tolerably well verſed in the *Greek* proſody, and yet not be able to tell inſtantly, that [f] ιερεια, πορνεια· ασειθεια, κολακεια· συνθεια, νηϛεια· ασεβεια, θεραπεια, &c. have their ultimates alternately ſhort, and long; as ἱερειᾰ, πορνεῑᾰ

[e] Ὅρα —— τὸ ἀληθείαν γέγονεν Ἰωνικῶς· οἱ γὰρ παλαιοὶ Ἀττικοὶ κατὰ Αἰλιον Διονύσιον ἐξέτεινον τὰς τῶν τοιούτων ὀνομάτων ληγούσας, διὸ καὶ παρόξυναν αὐτά· ἡ ἀγνοία γάρ φησιν, ἔλεγον καὶ ἡ εὐκλεία, καὶ ἡ ἱερεία, καὶ ἡ ἀναιδεία δέ φασι, καὶ ἡ προνοία, ὧν πάντων ἐκτείνεται ἡ τελευταῖα· ἡ δὲ πρὸ αὐτῆς ὀξύνεται· Ἀριϛοφάνης δαιταλεῦσιν, ὦ προνοία, καὶ ἀναιδεία. Vid. Euſtath. in Odyſſ. η. v. 297.

[f] Hear what *Thomas Magiſter* ſays upon this word, ἹΕΡΕΙΑ) ἀπὸ τοῦ ἱερεὺς, ὥσπερ ἀπὸ τοῦ Ὀδυσσεὺς Ὀδύσσεια, παρώνυμόν ἐϛιν· οἱ δὲ λέγοντες ἀπὸ τοῦ ἱερεύω ῥήματος τοῦτο γίνεσθαι, καὶ τοῦτο παροξυλόνως ἀξιοῦντες ἱερεία λέγεσθαι, ὡς ἀριϛεία, ἰατρεία, οὐκ ἴσασιν ὅτι τὸ μὲν ἀριϛεία, ὃ δηλοῖ τὴν ἀνδραγαθίαν, καὶ τὸ ἰατρεία, ὃ δηλοῖ τὴν ἰάτρευσιν, ἔργα εἰσὶ δηλωτικά. Τὸ δὲ ἱερεία οὐκ ἔργον δηλοῖ, ἱερατεία γὰρ τὸ ἔργον. Ὥϛτε οὐκ ἀπὸ τοῦ ἱερεύω γίνεται ἱέρεια, ἀλλ' ἀπὸ τοῦ ἱερεὺς, ὡς ἐφήμεν.

νειᾱ, &c. and that the latter word of the two, which follow in reciprocal ſucceſſion, is always derived from a verb in ευω; as πορνεία a πορνέυω, &c. but this the accent immediately informs us of, according to the rule; ſubſtantiva in εια orta a verbis in ευω habent ᾱ longam, ideoque ſunt παροξύτονα, ut δελεία a δελέυω, &c. Again, it may not be ſo obvious to thoſe who overlook the accents, that οφις, ακτις· εχις, δελφις· πρῦανις, κνημις, &c. alternately ſhorten and lengthen the laſt ſyllable of their reſpective words; but the following canon of [g] *Euſtathius*, which he ſays, he has from *Herodian*, lays this down as proſody, Τὰ μὲ βαρύτονα τῶν εἰς ις ληγόντων, συστέλλεσθαι· τὰ δὲ ὀξύτονα, ἐκτείνεσθαι. But ἐλπίς and αἰγίς are exceptions to this rule; and ſo are oxytones with ῡ ſhort in the penultimate, as πηγυλίς.

6. THE accentual marks, when placed properly, help to account for expreſſions; which, if theſe were totally diſuſed, would in all probability, be involved in the greateſt ob-

[g] Vid. in *Il.* α. ver. 17.

obſcurity. We may fetch an exemplification of this from a paſſage in the New Teſtament, [h] Ἐξήρχοντο εἷς καθ' εἷς. The meaning is plain, but the expreſſion is barbarous: For what is καθ' εἷς? had it been [i] καθ' ἕν, we ſhould have known what to have made of it; καθ' might have ſtood for the prepoſition κατά, and ἕν might have been the accuſative caſe to follow it; for καθ' ἕν is frequently rendered by *ſingulatim*; but καθ' being followed by the nominative εἷς, makes it altogether void of conſtruction: and *Robert Stephens*, from whom I take it, is ſo little ſatisfied with this reading, that the [k] next time the expreſſion occurs, he changes it for εἷς καθεῖς: making καθεῖς one word, for which, I believe, there is no precedent. Whereas, only give καθ' its proper accent and marks, and the difficulty is removed at once. It ſhould be written κᾆθ', which is an *Attic Craſis* for κὴ εἶθ', and that again by *apocope*, and becauſe of the aſpirate which follows, ſtands for κᾆτα, *and then*; as κᾆτα ἐσκήψατο μεθύειν, & deinde ſimulavit ſe ebrium eſſe. *Suid.* And thus the phraſe ſtands clear of all imputation of barbariſm;

[h] *Mark* xiv. 19. [i] *John* xxi. 25. [k] *John* viii. 9.

riſm; for, *alter & deinde alter*; *one, and then another*, is properly expreſſed in *Greek*, by εἷς κἄθ' εἷς, which therefore in all probability is the true reading.

7. THE laſt uſe I ſhall name, of keeping the accentual marks, is for the ſake of *euphony* or *good ſound*; to prevent the learner from running into a metrical pronunciation of *Greek* proſe; which he would be very apt to do, nay, could not avoid, if it was not for the written accents, and the rules, which are delivered by the antient Grammarians concerning them. If this ſhould be ſaid to be begging the queſtion; I think not; till what I have ſaid upon this ſubject is diſproved; and particularly, till it can be made appear, that the *Greek* and *Latin* languages had one *ratio* for their pronunciation. But to ſhew the reader that this uſe is not of my own invention; let him recollect the following definition of a tone by *Dionyſius Thrax*, ἔστι τόνος ἐπίτασις, &c. εὐφωνίαν ἔχουσα: ſoni concinnitatem habens; and yet this old Grammarian is the laſt I ſhould ſuſpect, of favouring a metrical reading of *Greek*

Greek proſe; and again, what *Joannes Charax* ſays, ſpeaking of the word εἰμί, and its ſecond perſon εἶς, being ſometimes inclined, οὐ ταῦτα ὑ πρὸς διάφορον σημαινόμενον ἐγκλίνεται, "not for any difference of ſignification" ἀλλὰ πρὸς εὐπρεπῆ φάσιν, ἅτως ἀρέσαι τοῖς παλαιοῖς· "but for graceful ſpeaking; for ſo it was agreeable to the antients."

THUS, I hope, I have given a ſatisfactory anſwer to a trite, and I had almoſt ſaid, illiberal queſtion, about the uſes of the accentual marks; [1]*Cui bono*, ſays one? Of what ſervice are accents? If their uſes were not known before, it was high time they ſhould be pointed out: their utility is paſt diſpute; and ſhould the humour go on, of not only neglecting ever to read by accents, but even of baniſhing them from the preſs; their importance, I fear, will be found by experience to be much greater, than at preſent is apprehended; and the loſs of thoſe helps and aſſiſtances, for the better underſtanding and preſervation of a dead language, will be regretted too late; which *Greece*,

[1] Ecquis demum rogat cui bono fuerint? haud ſane in promptu eſt reſponſio. Ὀδοιπορικ. μελετημ. Epiſt. critic. p. 38.

Greece, in its moſt healthy and flouriſhing ſtate, and while the language was a living one, kindly received, and conſtantly made uſe of in inſtructing its youth.

I cannot then diſmiſs my ſubject, without firſt recommending to the lovers of antiquity, and the friends of antient *Greece*, impartially to conſider the evidence which ſhe offers, in behalf of an accented pronunciation of *Greek* proſe; and not to be too haſty in giving up the authority of the beſt maſters, and deviating from eſtabliſhed rules, for the ſake of a neoteric way of ſpeaking, of hardly 200 years ſtanding, unſupported by teſtimonies, contrary to fact, and founded upon wrong principles. I have now before me a *Latin* oration of the celebrated *Richardus Crocus*, *De Græcarum diſciplinarum Laudibus*, ſpoken before the univerſity of *Cambridge*, in the time of king *Henry* the VIII. in which, comparing the *Latin* tongue with the *Greek*, he ſays, Quin ipſæ quoque voculationes Romanæ Græcis longe inſuaviores, minuſque concitatæ ſunt, quum ultima ſemper ſyllaba rigeat in gravem, contraque apud Græcos, & inflecta-

tur nonnunquam & acuatur. Now it is this, which conſtitutes the eſſential difference between the two languages; and, as the modern practice is to endeavour to reconcile them in this particular, by making the elder language renounce its rights, and comply with the younger; and to ſtamp the mark of barbariſm upon all ſuch, who oppoſe this unnatural coalition; hence it evidently appears to me, that the ſource of the corruption of the antient *Greek* pronunciation lies here; and I cannot but think, that the complainants are the corrupters; and that thoſe very perſons, who ſet up for the reformers of this language, to reſcue it, as they pretend, from more than [m] *Scythian Barbarity*; upon a cloſer examination, will themſelves be found to be the Barbarians.

[m] Sed miram, ſi diis placet, accentibus virtutem ineſſe comminiſcuntur barbariei pluſquam Scythicæ fautores. Dawes Miſcel. p. 72.

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—— 56. l. 6. for North Britain, r. North Briton.
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—— 116. l. 9. for καθολικῆ, r. καθολική.
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—— 129. l. 20. for ἐξενέγκων, r. ἐξενεγκών.
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